

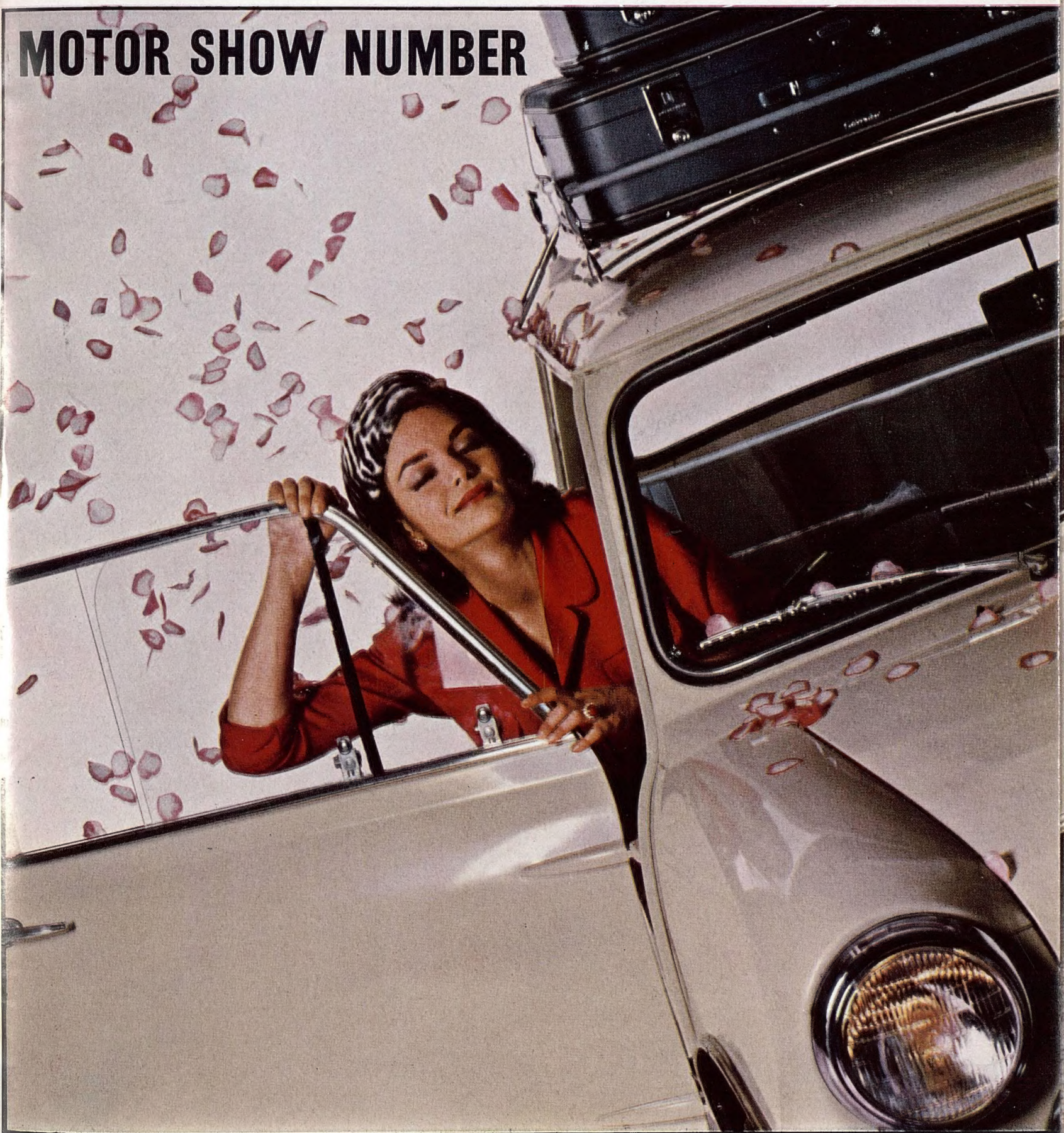


THE

Tatler

& Bystander 2s.6d. weekly 17 Oct. 1962

MOTOR SHOW NUMBER



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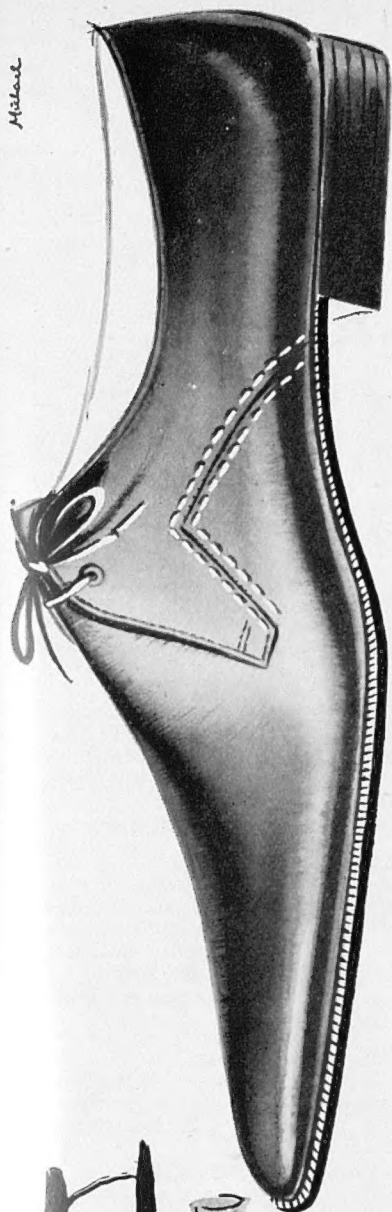
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17 OCTOBER, 1962

Volume 246 Number 3190

GOING PLACES	142	In Britain
	146	To eat: <i>by John Baker White</i>
	148	Abroad: <i>by Doone Beal</i>
SOCIAL	153	Lebègue wine tasting
	155	Muriel Bowen's column
	156	Labour Party Conference at Brighton
	158	Wedding of Mr. James Bennett & Miss Elizabeth Whitbread
	160	Benenden Ball at the Mansion House
FEATURES	161	The other Grand National: <i>photographs by Dmitri Kasterine</i>
	164	The two-car family: <i>by Dudley Noble</i>
	169	Wide-eyed at the Motor Show: <i>colour photographs by Maurice Engels</i>
	173	Lord Kilbracken
FASHION	174	Going away clothes: <i>by Elizabeth Dickson</i>
COUNTERSPY	182	Speedway: <i>by Elizabeth Williamson</i>
GOOD LOOKS	184	Scents from France
VERDICTS	185	On plays: <i>by Pat Wallace</i>
	186	On films: <i>by Elspeth Grant</i>
	188	On books: <i>by Siriol Hugh-Jones</i>
	193	On galleries: <i>by Robert Wraight</i>
	193	On records: <i>by Gerald Lascelles</i>
ENGAGEMENTS	198	
ROSES & ROSE GROWING	200	For bunching the beautiful: <i>by G. S. Fletcher</i>
DINING IN	200	Making pot-luck: <i>by Helen Burke</i>



The reception is over and the bride departs in a shower of confetti and an Austin Cooper Mini. She wears a scarlet wool jersey suit by Garlaine Tricosa, 22 gns. at Marshall & Snelgrove, Vera Morgan of Blackpool, Hubbards of Worthing. Her ocelot beret is from Harrods. Crocodile accessories, Charles Jourdan; suède gloves, Morley; coral ring with pearls and diamonds set in gold, Michael Gosschalk; luggage, Revelation. Picture by John Donaldson. For more about going away clothes see page 174 onwards. Dudley Noble writes about the new cars at the Motor Show in a special section, page 164 onwards

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GOING PLACES

SOCIAL & SPORTING

Motor Show, Earls Court, to 27 October.

Autumn Fair, R.S.P.C.A., HQ, 105 Jermyn St., S.W.1, 23 October.

Victoria League Gala Concert, Royal Festival Hall 8 p.m., 23 October, to be attended by Princess Alice. Royal Philharmonic Orchestra, cond. Sir Adrian Boult. (Tickets, 5s. to £3 3s., from R.F.H. & agencies.)

Trafalgar Fair, 23, 24 October, Chelsea Town Hall, in aid of the British Sailors' Society. (Details, Miss Betty Nisbet, KNI 5108.)

Autumn Ball, Savoy, 3 November, in aid of the National Society for Mentally Handicapped Children. (Tickets, £3 3s., from Mrs. K. E. Clay, 125 High Holborn, W.C.1.)

American Women's Club Bazaar, in aid of community services, May Fair Hotel, 11.30 a.m. 5 November.

Flying Angel Fair, in aid of Missions to Seamen, 59 Buckingham Gate, 11 a.m., 7 November.

Head-dress Ball, Savoy, 8 November, in aid of the Dockland Settlements. (Tickets, £5 5s. inc. dinner, £1 1s. for night club, from Mr. Reginald W. Logan-Hunt, D.S. HQ, 164 Romford Rd., E.15. MAR 4944.)

United Charities' Fair, Grosvenor House, 19 November. (Details, Mrs. C. Gabriel, 24 Kent Rd., E. Molesey, Surrey. Molesey 2148.)

Maple Leaf Ball, the Dorchester, 21 November.

RACE MEETINGS

Flat: Newmarket, today & 18; Doncaster, Kempton Park, 19, 20; Warwick, 20; Birmingham, 22; Sandown Park, 24 October.

Steeplechasing: Ludlow, today; Wincanton, 18; Doncaster, 19, 20; Kelso, Huntingdon, 20; Wye, 22; Fontwell Park, 23; Worcester, 24 October.

MUSICAL

Royal Ballet, Covent Garden. *Les Rendezvous, The Good Humoured Ladies, The Rite of Spring*, 7.30 p.m., tonight; *La Valse, The Two Pigeons*, 2.15 p.m., 20 October; *La Fille Mal Gardée*, 7.30 p.m., 20 October; *Les Sylphides, The Good Humoured Ladies, The Rite of Spring*, 7.30 p.m., 22, 25 October. (cov 1066.)

Covent Garden Opera. *La Forza Del Destino*, 7 p.m., 18 October; *Peter Grimes*, 7.30 p.m., 19, 23 October; *La Bohème*, 7.30 p.m., 24 October.

Sadler's Wells Opera. *Idomeneo*, 7 p.m., 18, 24 October; *Carmen*, 7 p.m., 19, 26 October; *The Turn Of The Screw*, 7.30 p.m., 20, 25 October. (TER 1672/3.)

Royal Festival Hall. B.B.C. Symphony Orchestra & Chorus, tonight, in first perf. here of Schönberg's *Die Glückliche Hand*, 8 p.m.; Brailowsky (piano), 3 p.m., 21 October; London Mozart Players, 8 p.m., 24 October; Rudolf Serkin (piano) 8 p.m., 25 October; Dietrich Fischer-Dieskau, 8 p.m., 26 October. (WAT 3191.)

ART

Royal Society of Painters in



● Mirella Freni, one of the brightest sopranos of the younger generation of Italian opera singers, and already a favourite at Glyndebourne and Covent Garden, is appearing at Wexford's opera festival, which opens on 21 October, in the coloratura role of Elvira in Bellini's *I Puritani*. She is seen rehearsing with the producer, Peter Ebert.

Watercolours Exhibition, R.W.S. Galleries, Conduit St., to 16 November.

Kokoschka Exhibition, Tate Gallery, to 10 November.

Denis Wirth-Miller paintings, Lefevre Gallery, Bruton St., to 2 November.

Andrzej Kuhn sculpture, Centaur Gallery, Portobello Rd., to 2 November.

Robert Colquhoun's last work, Museum Street Galleries, to 3 November.

Karskaya, Hanover Gallery, to 2 November.

Trevor Bell, paintings & gouaches, Bear Lane Gallery, Oxford, to 27 October.

Paintings From The East, Daphne Beak, Bladon Gallery, Hurstbourne Tarrant, nr. Andover, to 29 October.

FESTIVALS

Swansea Festival of Music & the Arts, to 27 October.

Stroud Festival of Religious Drama & the Arts, 21-23 October.

SON ET LUMIÈRE

Worcester Cathedral, to 27 October.

FIRST NIGHTS

Old Vic. *The Merchant of Venice*, tonight.

New Arts. *Goodbye Dolly*, tonight.

Mermaid. *Eastward Ho*, tonight.

Theatre Royal, Windsor. *Who Were You With, Last Night?* 22 October.

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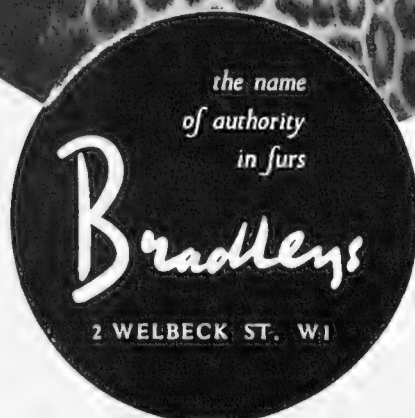


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Peter Clark photo

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Motor Show eating

The following restaurants are reasonably near to Earls Court, some within walking distance.

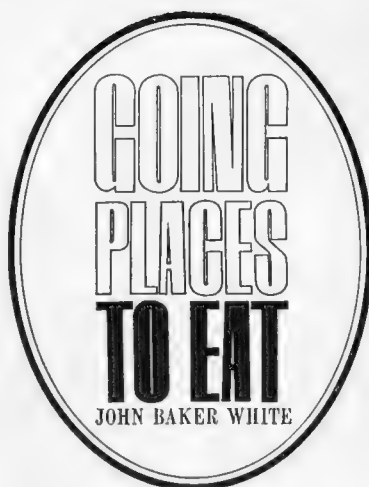
The Stable, 123 Cromwell Road. (FRO 1203.) The fact that an extension was recently opened speaks for the quality of this restaurant. The cooking is good and the prices not excessive. The decor conforms to the name.

Barbizon, 132 Cromwell Road (a step from the London air terminal.) (FRE 0200.) Medium sized; no frills but sound cooking with an East-European background; marked by its courteous service. Good value for money.

Dino's, 117 Gloucester Road. (FRE 3678.) Italian, as the name indicates. Upstairs a restaurant for more leisurely eating, downstairs a strictly functional room for those who want a quick meal at very economical prices.

Kensington Palace Hotel, Kensington Gore. (WES 8121.) Cooking of high quality and an admirable wine list. All-night service if you want it.

Gore Hotel, Queen's Gate. (KNI 4222.) Noted for its Elizabethan Room, where (at night only) you can eat and drink in



the fashion of the First Queen Elizabeth. In the restaurant, where the food is *anno 1962*, there is one of the largest wine lists in Britain or Europe.

Harrington Hall Hotel, 11 Harrington Gardens. (FRE 4477.) A small, quiet restaurant with most pleasant, restful decor. Specializes in a cold table, but hot dishes as well.

Chez Cleo, Harrington Gardens. (FRE 4477.) A long-established favourite with those who like a genuine French atmosphere, sound provincial cooking, well-chosen wines, and music and song at night, with a far from excessive bill at the end of it.

La Ronde, 59 Marloes Road. (WES 2589.) New, small, elegant and intimate, with highly specialized cooking, and a shortish wine list of the highest quality. Just the place for someone you want to do really well.

The Balalaika, 10 Kenway Road, just by Earls Court Station. (FRO 3853.) Small, intimate, same ownership as Chez Luba. Russian and Polish cooking. As the name indicates, there is music at night.

London Steak House, 73 Old Brompton Road. (KNI 6195.) The name is a pointer to the menu, which is, like the wine list, short, simple, well chosen and good value for money. The decor is modern and pleasant, the service excellent.

In terms of price, the Balalaika and La Ronde are the highest, Dino's and the London Steak House the lowest, with the others at varying levels in between. The golden rule is to book your table where you can.

Wine note

Peter Dominic are repeating their Wine Fair, that proved so successful last year, at Chelsea Town Hall on 18, 19 and 20 October. Over 300 wines will be available for tasting from 12 noon to 3 p.m. and 6 p.m. to

Opposite: *Young American satirists of The Second City group are currently on the stage at The Establishment. Going into a zany routine are, clockwise, Avery Schreiber, Del Close, Dick Schaal, Mina Kolb and Bill Alton*

9 p.m. daily at 6d. per glass. Admission is 7s. 6d. On 17 October the fair will be open from 6 p.m. to 9 p.m. in aid of the Freedom from Hunger campaign. Tickets will be £2 2s. and should be applied for in advance from the organizers at 2 Orange Street, Haymarket. Ordinary tickets can also be booked in advance.

... and a reminder

Taste The World, Leicester Square. Self-service, offering 12 international dishes.

The Three Vikings, 84 Brewer Street. (REG 4849.) Hot dishes downstairs; the cold Scandinavian table upstairs.

Le P'tit Montmartre, Marylebone Lane, Wigmore Street. (WEL 2992.) A good place for French cooking, and an interesting wine list.

Lindy-Lou, 86 Brompton Road. Worth remembering for dinner, as well as the shopping light luncheon or cup of coffee.

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New York budget

WHEREAS ONE CAN ENJOY wandering practically barefoot on a Greek island, sustained by the proverbial poets' and paupers' diet of figs, *feta* cheese and wine, the same economies cannot, in all reality, be practised in New York. One reason why I draw this unlikely comparison is that New York inspires the same desperate sacrifice—anything-to-get-there attitude (and, oddly, in the same kind of people) as Greece does. But there the comparison ends. In New York it is, in my view, misery to be short of the price of a reciprocal Martini, a taxi when your feet give out, tickets for a new musical, and spending money for the gorgeous baubles in the shops. (True bargains: Italian shoes, costume jewellery, and those unclassifiable bits and pieces on the notion counters.) But anybody who has shopped in America knows that the smallest size of toothpaste is "large," and that from there it works up through "economy" and "family" to "Jumbo" (a word which one learns to mistrust, especially when it is applied, instead, to food). The word "small," however, is barely in the vocabulary. Undertipping a taxi driver, having confused a nickel with a quarter in the darkness, I was told tersely: "I guess your need is greater than mine, Ma'am."

Now don't mistake me. New York, taxi drivers included, is one of my most favourite cities in the world. At dusk, when a myriad office lights prick the dark geometry of its skyline, it has a beauty which, if it captures your imagination in the first place, never lets it go. Walking through Central Park on a sunny November morning (November with its extraordinary Indian summer is one of the best of all months in which to see it), the air is like a shot of B12. Some of the best things in life remain free, but never imagine that the

things for which you expect to pay cash—transport, food, drink and entertainment—can be enjoyed in New York on the cheap. They can't. By European standards, that is.

As I have said before of New York, it is important to stay somewhere central, otherwise you can double each day's hotel bill in taxis getting to and fro. At the end of this article I attach a short list of mid-town hotels charging \$10 and under. Far more gracious living can, of course, be indulged at the St. Regis, on Fifth just below the Park, from which you can walk practically anywhere. The service and the bedrooms are quietly Ritzzy, charges are from \$17 a night. The Algonquin, 59 West 44th St., combines the best of several worlds. Its restaurant is second only to Sardi's as a literary and theatrical magnet, and it is about the most traditional hotel in New York. I was told that when the lobby carpet became so threadbare as to be hazardous, the management exchanged it for a replica at dead of night so as not to upset the habitués. In fact, the Algonquin is to New York what Sacher's is to Vienna. Celebrated prewar for its Round Table of James Thurber, Robert Benchley, Alexander Woolcott and Dorothy Parker, its legends stick. It is run on a highly personal basis, with every idiosyncrasy of each guest noted and catered for, and those who know it won't stay elsewhere. Charges are from \$11 a night.

Never breakfast in a New York hotel: you could almost dine for the same price. Even in a drugstore, where they scramble the eggs on what looks like a polished aluminium counter in front of you, it still costs 70 cents with the tip—but on the other hand such a meal can double for lunch, and is indeed a pleasanter repast than most cut-price lunches. In the hope that other people, preferably on expense accounts, will take you on the round that includes Twenty One, Four Seasons, Colony, Baroque and Malmaison, I list some places which are reasonable by local standards. They cost \$2.75 and upwards, depending additionally on what you drink. Nearly all Italian food is cheap. Two restaurants which happen also to be rather chic and fashionable are San Marino and Mike Manuche, both on Second Avenue around 45th Street. Ricks, on the same street at Third Avenue, has excellent seafood and a lively windowful of clams, lobsters and crabs. West 56th St., between Fifth and

Sixth, houses a wealth of good little restaurants. The Auberge de France, small and crowded, with a gay canopied bar, runs genuine French provincial food. La Potinière, just along, is less intimate but has memorable crab pancakes. Another French restaurant where prices are not high is Le Marmiton, 41 East 49th.

New York abounds in casual cabarets, which liven up from 10.30 onwards. You can go the whole way and treat them as night clubs or, for the price of a drink, take a ringside seat up at the bar without getting involved in a low-lit table and the accompanying cover charge. Examples are the Living Room, Johnny Johnson's, The Entertainer and The Most, all quite close to each other between Second and Third, around 48th St. Downstairs at the Upstairs, on

West 56th, has one of the sharpest cabarets in town, but you must expect to treat it as theatre-with-a-drink-in-your-hand.

The transatlantic winter air fares which start on 1 November and continue until March bring New York within the same price range as the Middle East. The drop is from £173 to £125 return by jet, and from £160 to £114 by B.O.A.C.'s Britannia. In association with B.O.A.C., leading travel agents offer nine days in New York including flight and hotel (but neither food nor gratuities) for £130. Accommodation is at the Governor Clinton, and it is a bargain well worth considering. Other reasonable midtown hotels are: Pickwick Arms, 230 East 51st St., the Winslow, 41 East 55th, the Statler Hilton, 7th Avenue and 33rd St., and the Taft, 7th Avenue at 60th.

First view of New York—the statue of Liberty



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THE TATLER
17 OCTOBER 1962

153

TASTING AND TELLING



Despite a deal of reorganization behind the scenes—a whole day lost due to the rail strike—nothing disturbed the smooth flow of guests through the cellars of Messrs J. L. P. Lebègue, whose annual tasting of French wines is the biggest event of its kind in the world. Greeting them in the candlelight at Stainer Street near London Bridge where a near 200 wines awaited their verdict was Mr. Guy Prince (above), the chairman of the company.

More pictures by Desmond O'Neill overleaf



Guests at the buffet tables

Right: Mrs. John Rawlings



*Above, Colonel J. Hume-Taylor
Above left: Mr. Nubar Gulbenkian*

Tasting and Telling *continued*



*Above: Lord Boothby
Left: Mr. F. A. Bower*



Mrs. R. G. Williams



Mr. Dermot Morrah



In Brighton the Gaitskells—a possible Premiership



In Brighton the Callaghans—a possible Chancellorship

The gathering of the chums

MURIEL BOWEN REPORTS

WITH ALMOST EVERYBODY TALKING TO almost everybody else the Labour Party Conference at Brighton was a chummy affair. Mr. & Mrs. HUGH GAITSKELL were not long arrived at the Grand Hotel when up came a smiling bit of Yorkshire, Miss ALICE BACON, M.P., looking none the worse for a bandaged leg and having to walk with the aid of a stick. "Hope you have a good Conference, Hugh," she said. "Would you like my big stick?" Mr. Gaitskell was charmed by this offer of support but he declined it. "I think I can do without it, Alice," he told her.

It was indeed Mr. Gaitskell's conference. He told them exactly what they wanted to hear. There was a new forthrightness in his voice which they liked enormously. Mrs. Gaitskell, looking blonde and suntanned, was greatly admired too, especially by the other women, for the way she kept pace with her husband's 16-hour day.

The old "we are the masters now" attitude of the last Labour Government was noticeably missing. Even old foes were exchanging smiles. At the Conference Hall I found myself inadvertently in the seats of the National Union of Mineworkers. It was like turning up in the wrong box at Ascot and discovering one was warmly welcome. There was the invitation to the miners' reception at Brighton's best

hotel, the Metropole, that evening, and an introduction to Mr. SAM WATSON, an Ernest Bevin type Socialist who has been tipped for the post of Foreign Secretary in a future Labour Government. The affluent society was coming in for some harsh criticism from delegates but there was no doubt it has taken some of the nasty sting out of politics.

Quite the most attractively dressed woman at the Conference was Miss JENNIE LEE, her silver hair done superbly, and wearing a pale blue dress that was more elegant than anything one would have seen at any of the party conferences a year or two ago. Indeed the women at the Conference could not have looked less like the fierce, embattled suffragettes of popular imagination.

There was a tough-with-extremists speech by Mr. JAMES CALLAGHAN, M.P., who was having his first canter before the Conference as Mr. Gaitskell's Shadow Chancellor of the Exchequer. Surprisingly he looks a bit like Lord Cromer, the Governor of the Bank of England, and has the same un pompous sense of humour. To the voters he is perhaps the most interesting of the Labour lot as it is he who will have to foot the bill for his colleagues' expensive schemes. He's one to beware of, for eloquent Mr. Callaghan could almost get away with telling us that he would spend our hard earned money more wisely than we would spend it ourselves.

The Conference had many facets. A group of foreign observers were saying in broken English after the pro-Common Market speech of Mr. GEORGE BROWN, M.P.: "England will always be best at politics so long as you can produce men as able and courageous as that." Six hours of the Market debate had everybody looking (and probably feeling) like suet puddings. Whether the speakers were pro or anti it all sounded such a dour road to travel. I longed for the chairman to catch the EARL OF LONGFORD'S eye. He surely would have found something for us to cheer about along the way.

Favourite retreat from the fever heat atmosphere of the TV lights, not to mention the political fervour, was the lounge of the Grand Hotel, the Conference headquarters. An agitated voice was calling over the loudspeaker: "Lord Stansgate—telephone for Lord Stansgate." An annoyed at being ennobled Mr. ANTHONY WEDGWOOD BENN stalked off in the direction of the telephone room.

Mr. TED HILL, the boilermakers' chief, and friend of Prince Philip, was holding court over a pot of tea and every Socialist of any prominence stopped to shake his hand. To me it was surprising that so much time was being given to drinking tea and, apparently, so little to preparing speeches. Mrs. HILL put me wise on that one. "Ted can make a speech of two hours at the

CONTINUED OVERLEAF

MURIEL BOWEN CONTINUED

drop of a hat and most of those you are looking at (the National Executive of the Labour Party) can do the same."

WORTH LISTENING TO

People were forming in little groups round Mr. RAY GUNTER, M.P., and just listening. Mr. Gunter, a chunky little man who is the Shadow Labour Minister, talks with the wisdom of a Sayings of the Week column. A trade unionist who doesn't mind telling trade unionists they are 50 years behind the times, he is that rarity—a practical politician of great vision. One of the discoveries of this Parliament.

BARONESS SUMMERSKILL came in with her daughter, Dr. SHIRLEY SUMMERSKILL, a dedicated girl with red hair and a big smile who told me that she is determined to be the M.P. for Halifax after the next election. The present Member is Mr. MAURICE MACMILLAN. "I'm spending two or three days a week in Halifax, sometimes more, just meeting people and going to functions," Dr. Summerskill told me. Mr. HAROLD WILSON, M.P., was changing over from one pipe to another. "I started smoking a pipe when I was at the Board of Trade and negotiating with the Russians," he said. "I found that smoking a pipe gave me more patience when they kept us negotiating halfway through the night." Does Mrs. Wilson—a pretty woman who was with him at Brighton—like his pipe smoking? To say so Mr. Wilson thought would be "overstating the case."

I talked to Miss SARA BARKER, who is the eyes and ears of the Labour Party in the constituencies. She got the job in April when 123 male applicants had to give way to a woman, an older woman at that. "Women have always brought common sense to politics—I wish that there were more of them who could be persuaded to stand for the House of Commons," she told me. Nearby money was crashing, thick as confetti, on a card table. Mr. IAN MIKARDO, the Labour Party's outside left, in shirt sleeves and smoking a Churchill length cigar, was self-appointed bookmaker for the National Executive elections. "Does it every year and makes a fortune out of it too," whispered the Right Wingers.

THE DANCING GAITSKELLS

There was an easy affluence about the evenings at Brighton, the bottles of red wine for dinner and the parties which got on each other's heels from 5 p.m. The Gaitskells were seldom through with it until midnight; the reverse of most couples, he is a keener dancer than his wife. A good dancer but not in the same class as Mr. ALBERT ROBERTS,

Labour M.P. for Normanton, widely reputed to be the best dancer in the House of Commons.

Not all the evening functions were social. Apex of left-wing optimism was the *Tribune* Rally where 2,000 people faced furnace heat fervour and some strangely assorted facts ("When Dr. Beeching is finished with the railways it will be impossible to travel from Wick to Kyle of Lochalsh by train"). When the plate came round it was spilling over with pound notes, though noticeably LADY PAMELA BERRY, Mr. SULOKEV of the Russian Embassy, and a party of Young Conservatives did not add to the collection.

The all-over impression was of delegates who give more thought to the past than the future, and of responsible thinking of the Shadow Cabinet on home affairs. Though how they would fit the conflicting demands of the Commonwealth, N.A.T.O., and the U.S. into their present policies they didn't tell us. Hatchets have given way to hopes. The next election? Mr. MORGAN PHILLIPS, the man who has been right most often in forecasting elections, says it will be the spring of 1964.

NO PARKING PROBLEM

As things turned out Miss ELIZABETH WHITBREAD, daughter of MAJOR SIMON WHITBREAD, Lord Lieutenant of Bedfordshire, & Mrs. WHITBREAD, could not have chosen a better day for her wedding. (See pictures on page 158.) It was the day of the national rail strike. But with so many people avoiding London there were no parking difficulties at Holy Trinity, Brompton, and—for those who wanted them—no problem in getting a taxi afterwards to the reception at the Hyde Park Hotel.

Miss Whitbread, who is an attractive girl with wonderful blue eyes, married Mr. JAMES BENNETT, son of Mr. J. C. BENNETT and of Mrs. RICE. He is 32—in fact his wedding day was also his birthday—and First Secretary at our Embassy in Bonn.

The guests included: BISHOP P. M. HERBERT (who married the couple, and also married Miss Whitbread's parents), Dr. & Mrs. MELVILLE RICE, SIR ROY & LADY WILSON, BARON SPEYART, who flew over specially from Bonn where he is posted at the Netherlands Embassy, Mrs. COLIN COWDREY, Mr. & Mrs. S. C. WHITBREAD, Miss CECILIA HAY, LADY PHYLLIS HOLT, Mr. RUSSELL CHIESMAN, and the EARL & COUNTESS OF POWIS.

After their honeymoon in Sicily Mr. & Mrs. Bennett will make their home for the time being in Bonn. Since their engagement Mrs. Bennett has been busy brushing up her German.



Prospective M.P.: Dr. Shirley Summerskill



Shadow Minister: Mr. Ray Gunter, M.P. for Southwark



Northern breeze: Miss Alice Bacon, M.P. for South-East Leeds



Private conference: Mrs. Hill, Mr. Ted Hill, Boilermakers' chief, Mr. & Mrs. Morgan Phillips



Among those trying to catch the chairman's eye: Mr. Douglas Jay, M.P., the Earl of Longford, and Mr. John Strachey, M.P.



Tea interval: Mrs. Lena Jeger, former M.P., & Dr. J. Dunwoody, Health Service expert



No illusions: Miss Sara Barker, recently appointed National Agent for the Party



Scottish composure: Miss M. Herbison, M.P. (Lanark N.)

AND THEN TO SICILY

Miss Elizabeth Anne Whitbread, daughter of Major Simon Whitbread, the Lord Lieutenant of Bedfordshire, and Mrs. Whitbread



(above), was married to Mr. James Bennett, son of Mr. J. C. Bennett and Mrs. Melville Rice, at Holy Trinity, Brompton. They are honeymooning in Sicily



Dr. Melville Rice and Mrs. Melville Rice, mother of the groom



Below: Miss Julia Calvert and Mr. Cuthbert Skilbeck, who proposed the toast of bride and groom



The Hon. Mrs. Seymour



Right: Miss Amber Leslie and Miss Susan Johnson,
with Peter Holt and Timothy Beevor



The Hon. Mrs. Ivan Hay, Mrs. Samuel Whitbread
and Mr. Humphrey Whitbread

PHOTOGRAPHS: A. V. SWAEBE



Above: Lord Powis and Mrs. C. H. Hayter
Right: Mr. & Mrs. John Beevor and their son Justin

The Lord Mayor's Twist



Mr. A. S. Frere, C.B.E., chairman of the ball, with Cdr. Wyatt and Miss G. Bolton. Left: The Lord Mayor, Sir Frederick Hoare, twisting with Miss Jennifer Kirkwood. Below: Miss Georgina Turner and Sir George Bolton



He danced it at the Benenden Ball held at Mansion House to benefit the funds of St. Botolph's Church Crypt Youth Club and the Benenden Appeal Fund



Miss Deborah Comonte with a tombola prize



Mrs. Patricia Baker



Mrs. E. Dalrymple & Miss Susan Addey

THE OTHER GRAND NATIONAL

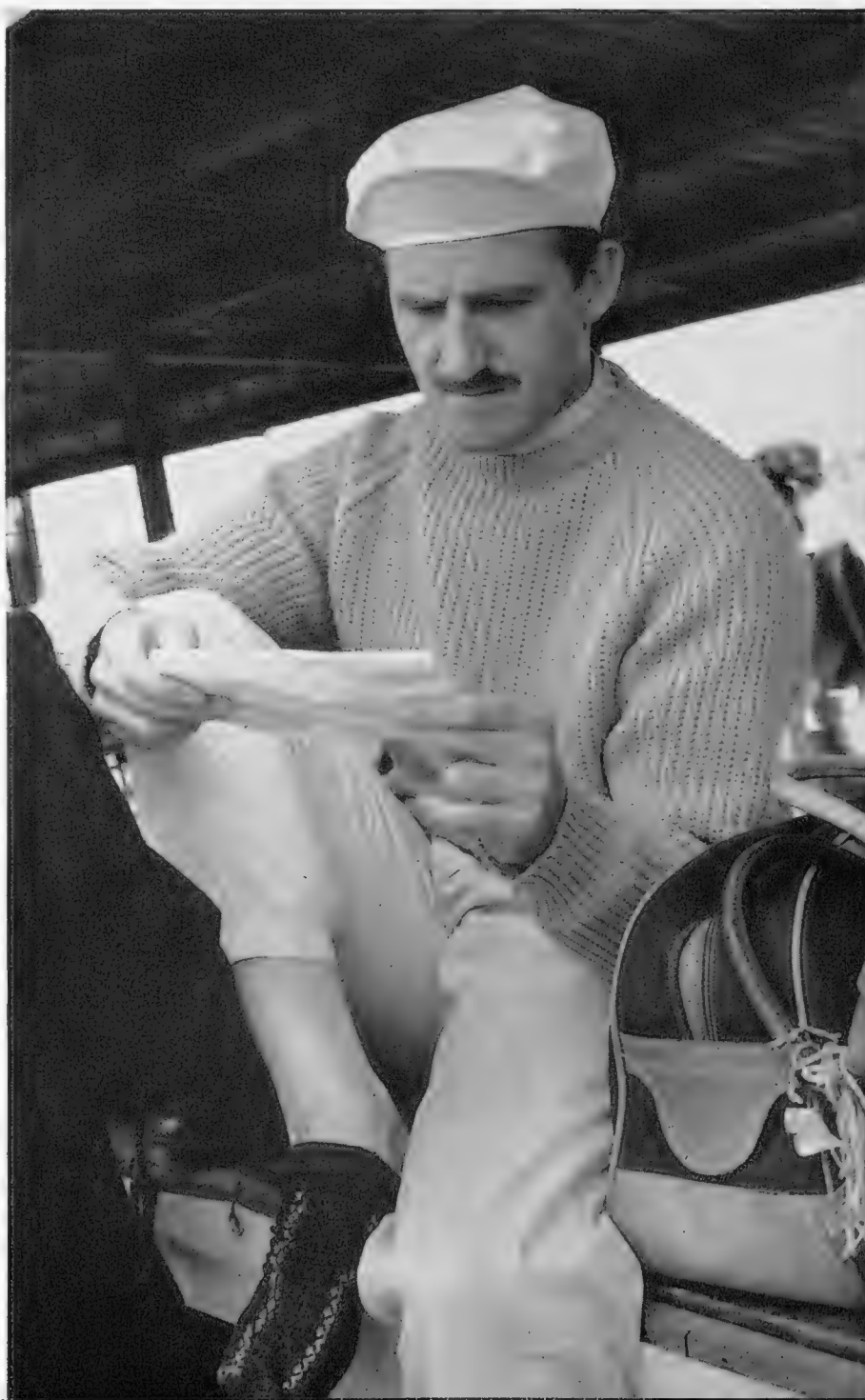


Aintree has always had magic for followers of horse racing—the Grand National alone would see to that. Now it is generating an equally powerful spell for motor racing fans as a key point in that Grand International, the world racing drivers' championship, decided on the outcome of a handful of Grand Prix engagements. In July the British Grand Prix took place there—the 15th time it has been run—and was won by Jim Clark, above, a farmer off the track, in a Lotus 25 at an average speed of 92.25 m.p.h., putting up a lap record in the process. As a result of his win in the American Grand Prix this month Clark is favourite for the championship this year, though Graham Hill, who came in second at Watkin's Glen in his B.R.M., is also strongly fancied. Whatever the outcome in terms of personalities, this intensive trackwork is the spearhead of the motor industry's design and research effort, and eventually responsible for the speed, safety and reliability of the sports cars, and others more sedate, shown in other pages of this issue. The picture here, and those overleaf, were taken by Dmitri Kasterine, who was himself a racing driver and once piled up a car on this very track



The aces at Anchor Crossing. Above: Jack Brabham. Middle: Graham Hill, who still leads on points for the world title. Top: Bruce McLaren

Below: Graham Hill takes it easy before the race starts. Opposite: Pit staff and supporters wait for their car to appear out of Tatts Corner





Heads down to it, enthusiasts examine a Lotus parked in the paddock



Wolfgang Seidel and his mechanic listen anxiously to the engine note



THE TWO CAR FAMILY

THE WORLD HAS BEEN WHIRLING ON FOUR WHEELS A GOOD LONG TIME AND CURRENT SIGNS ARE THAT THE TRAFFIC WILL SOON BE DOUBLED AS THE TWO-CAR FAMILY TAKES THE ROAD, WRITES MOTORING CORRESPONDENT DUDLEY NOBLE

TWO CARS FOR A FAMILY ARE becoming more and more a necessity. It's wasteful to use the large one for local jaunts and anyway there's never enough room when a holiday tour or full dress occasion is on the cards. Then if one car happens to be laid up everyone is put out and household routine is thoroughly upset. Fortunately, the motor industry is fully aware of this state of affairs and at the Motor Show at Earls Court this week and next you can see the results of their re-thinking.

In the large car range the noble front of the Rolls-Royce has undergone a little modernizing—the nose of the radiator being lowered by an inch and a half and twin headlamps introduced. And under the bonnet there has been some pepping up—with a 9 to 1 compression ratio and larger carburettors for the V-8 engine. Between them these alterations have resulted in a 7 per cent power increase, and when I took one of the new models round Silverstone the other day the difference between the old and the new was most apparent. The same goes for Bentley who also have a new Continental Bentley two-door saloon designed by Park Ward. At Earls Court there will be a full range of both Rolls-Royce and Bentley models on the stands not only of the makers but of coachbuilders Mulliner, James Young, Park Ward and Harold Radford. Latest models are known as the Silver Cloud III and the Bentley S3, prices range from £6,126 12s. 9d. for a Bentley S3 saloon to £10,567 for a Phantom V 7-passenger limousine by James Young.

Among small cars pride of place should perhaps be given to the sensational new Morris

1100, with its revolutionary system of Hydrolastic suspension which eliminates pitching and rolling. The 1100 follows the successful Morris Mini Minor principle of turning the 4-cylinder water-cooled engine of 1,098 c.c. capacity round east to west in the frame and placing the 4-speed gearbox underneath it. Front wheel drive eliminates a propeller shaft running underneath the floor; the only things that do so are the twin pipes which connect the suspension units so that both wheels on the same side of the car follow each other's motion, rising and falling simultaneously to prevent the car see-sawing over bumps. A similar specification has been followed in the new MG1100, which has a radiator grille modified to suit the marque.

Now that Sir William Lyons owns the Daimler Company—oldest firm in the motor industry—the best of two worlds is combined in the new 2½-litre Daimler. It looks like a Jaguar saloon, except that the radiator is fluted in the traditional Daimler style. Under the bonnet is the 2,548 c.c. V-8 engine that has made such a name for itself since Daimlers introduced it a year or two ago. It has two carburettors and develops 140 b.h.p. at 5,800 r.p.m., which is transmitted to the back wheels by a Borg-Warner Type 35 automatic gearbox. This 2½-litre Daimler seats five persons in comfort, but if you should need a larger car there is still the range of limousines and the Majestic Major saloon, all of which transport at least seven people in luxury. To round off, the Daimler SP.250 sports car is continuing unchanged for 1963.

CONTINUED ON PAGE 166



ROLLS-ROYCE *Silver Cloud III* heads the list of the No. 1 cars. The V-8 engine has been given a 9 to 1 compression ratio and larger carburettors. Price: £6,277 17s. 9d. including P.T.



S3 BENTLEY CONTINENTAL, known as the *Flying Spur*, has coach work by H. J. Mulliner. Price: £6,126 12s. 9d. including P.T.



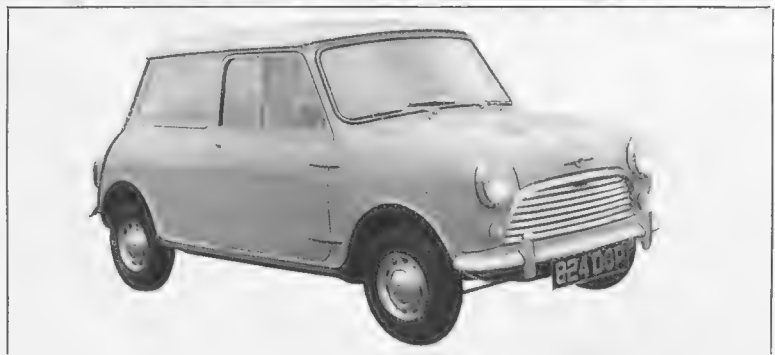
DAIMLER 2½ LITRE V-8 SALOON has the Jaguar look and seats five in comfort. Price: £1,785 0s. 0d. including P.T.



ROVER 3 LITRE COUPE like their new 110 model can do well over the 100 m.p.h. mark. Price: £1,822 17s. 9d. including P.T.



3 LITRE HUMBER SUPER SNIPE keeps its handsome look in 1963 and gets extra power. Price: £2,062 2s. 9d. (manual), £2,130 17s. 9d. (automatic) including P.T.



MORRIS 1100 will probably be this year's leading contender in the small car stakes. The 1098 c.c. water-cooled engine is turned east-to-west on the Mini Minor principle and there is a revolutionary new Hydrolastic suspension system. Price: £674 15s. 3d. (4-door saloon), de Luxe version £695 7s. 9d. including P.T.

AUSTIN MINI COUNTRYMAN has all the outstanding design features of the Seven Saloon plus a useful estate car capacity for goods. Can carry four passengers with all their luggage or two passengers with extra gear or baggage stowed in the rear compartment. Price: £604 12s. 9d. including P.T.

ANGLIA DE LUXE new from Ford this year has an aerodynamic body with attractive proportions. This model is available in 12 single and four dual tone colour combinations. Price: £612 17s. 9d. including P.T.

TRIUMPH SPITFIRE 4 to be seen for the first time at the Motor Show is a completely new small sports car from Standard-Triumph capable of over 90 m.p.h. Designed by Giovanni Michelotti, the Spitfire has long, low, aerodynamic lines, is an all-welded unit supported by the robust separate chassis used for the successful Triumph Herald 1200 models. Price: £729 15s. 3d. for the basic model (soft top) including P.T.

MORRIS MINI COOPER—high performance version of the Mini Minor has a 997 c.c. engine and disc front brakes and is one of the most consistently popular buys in the small car range. Price: £640 7s. 9d. including P.T.

In the Ford Cortina one finds a small car which isn't a small car in anything but running costs. It is surprisingly roomy—can carry five persons at a bit of a pinch, for the propeller shaft tunnel does deprive the middle passenger at the back of comfortable footroom. At the front, however, a child can be accommodated between two adults. This new model is the British version of what we have heard so much about under the name of Cardinal, and it has its 1,198 c.c. 4-cylinder water-cooled engine mounted at the front, driving the back wheels through a 4-speed gearbox with synchromesh to all its forward ratios. In 2-door saloon form it costs £639, and a 4-door is on the way. Smaller, and cheaper at £585, is the Ford Anglia, which continues unchanged. There is, however, a Super version with a 1,200 c.c. engine.

Rover, long a name of renown in the class of large-ish cars, has this year added a smart coupé model, which seats five persons, to the 3-litre range. Some pepping up has been in progress at the Rover works, and both the 3-litre and the new 110 model can do well over the 100 m.p.h. mark. The latter replaces the Rover which used to be termed the 100, and another change is in the replacement for the previous 4-cylinder 80 model, by a 6-cylinder known as the 95. Rovers continue to produce *Gentlemen's Carriages*, but, as they put it, they are now *Gentlemen's Express Carriages*.

Austin, when governed by Mr. Herbert Austin, made a big name with its Seven, and put the old firm back, 40 years ago, on a paying basis. Today the Austin Seven is equally famous in the world of small cars as was its predecessor under the banner of the British Motor Corporation, with 848 c.c. engine and costing only £496. There is also, for those who want to motor with extra rapidity, the Austin Mini Cooper, which has a 997 c.c. engine and costs £640, or the A40 at £20 less which has a roomy 4-seater body and is of the real touring type. The Austin Mini Countryman is an estate car having a useful capacity for goods.

With the reputation for quality which Humber has enjoyed for so long, there's little wonder that so many large-car buyers opt for the Super Snipe. It is a particularly handsome model and, with its 3-litre 6-cylinder engine, is possessed of more than usual urge in the works department. Very little altera-

tion is being made in it for 1963, and the same goes for the Humber Hawk, which has a 4-cylinder engine of 2.3 litres, but is very little changed in bodywork and finish.

The Minx, made by the Hillman Company and, like Humber, a member of the Rootes Group, is the ideal car for motorists who want a small but not a tiny car. The 1.6-litre engine may seem large for a second car, but at least the Minx has the attributes of an all-purpose vehicle and is reasonable in its running costs. Lowest-priced model in the Hillman range is the Husky at £654; this is a workhorse which is equally at home for short business trips or for long-distance touring.

In the Jaguar Mark X Britain has one of the finest cars that any country in the world could make; it might well be the first car in any household for it gives more passenger accommodation than many another saloon of semi-sporting character, with luggage accommodation that is by no means limited. There is also the 2.4, the 3.4 and the 3.8, all cars with a definite appeal to the man who needs performance combined with space.

Renault, in its new R8 model, again, is not too small yet is capable of economical operation, a 4-seater which gives comfortable riding for four and is stylish into the bargain. Its price of £764 takes into account that our import duties are likely to be reduced; so, too, does the £660 of the Dauphine, a car which has become specially popular with women because of its easy handling and general manoeuvrability.

Vauxhall have realized how well their new line suits public taste and are making the large 6-cylinder Velox and Cresta in the same style as the Victor. Few cars of this size have attained the following that the big Vauxhalls have enjoyed over so many years, and the latest designs are likely even to increase this popularity. Little change has taken place under the much revised exterior, and with plenty of power the Velox and Cresta should increase their hold on the markets at home and overseas.

The number of Triumph Heralds one sees on the road indicates that their compact size renders them highly attractive to men and women drivers alike. The S model is priced at £629 and the 1200 at £31 more. Either would make an ideal second car, and one that can well stand alone when

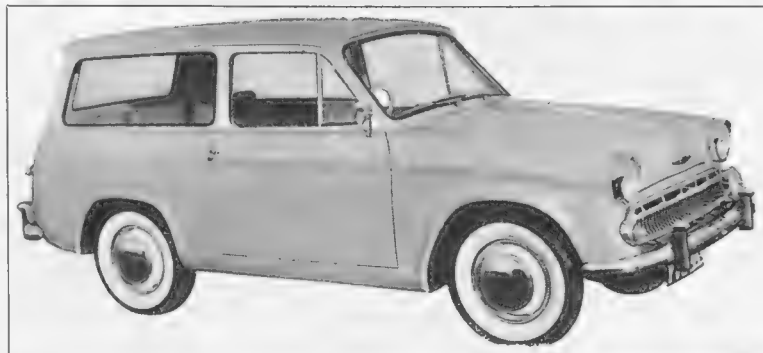
CONTINUED ON PAGE 168



JAGUAR MARK 2 SALOON is to many all over the world the ideal conception of the No. 1 car. A full five-seater, the Mark 2 is offered with a choice of 2.4, 3.4 and 3.8 litre XK engines. Price: £1,534 2s. 9d. including P.T. The price of the Jaguar E-type sports car pictured in colour on page 169 has increased slightly following an announcement by the company after the colour section had gone to press



A110 WESTMINSTER, Austin's latest 6-cylinder model, takes its place as the largest saloon in the range. It is distinguishable from the A99, which it supersedes, by a new full-width radiator grille. Price: £1,197 5s. 3d. including P.T.



WOLSELEY 6/110 from the British Motor Corporation—impressive in finish and equipment and with excellent road performance in the large car range. Price: £1,266 including P.T.



VAUXHALL VELOX has simple lines, high performance combined with greater interior space than its predecessor. The new model lives up to its reputation for power and road-holding. Price: £936 0s. 3d. including P.T.



HUMBER HAWK SALOON, popular among large cars, enters 1963 with little change in bodywork and finish. Power unit is a four-cylinder engine of 2.3 litres. Price: £1,204 2s. 9d. including P.T.



FIAT 1800B partners the Turin company's 2300 model in the big car range. Price for the 1800B: £1,307 5s. 3d. including P.T.



CONSUL CORTINA is claimed by Ford as one of the toughest and most durable small cars they have ever made. There are two- and four-door versions, a wide choice of body colours and interior materials. Price: 2-door saloon £639 0s. 3d. including P.T. 2-door saloon de luxe £666 10s. 3d. including P.T.

HILLMAN HUSKY is a family work-horse that is equally at home for short business trips or for long-distance touring. Lowest priced model in the Hillman range, it costs £654 including P.T.

RENAULT R8, new from Paris, gives comfortable riding for four passengers and scores in the style department. Price £764 including P.T.

RENAULT DAUPHINE has gained special popularity with women drivers as a result of its easy handling. Price is popular too: £660 including P.T.

SIMCA 1000 has a 1-litre rear-mounted engine and special appeal as a second car. Price £699 including P.T.

VOLKSWAGEN 1200 SALOON with its familiar beetle shape has a four-cylinder flat twin air-cooled engine in the tail. Price £717 including P.T.

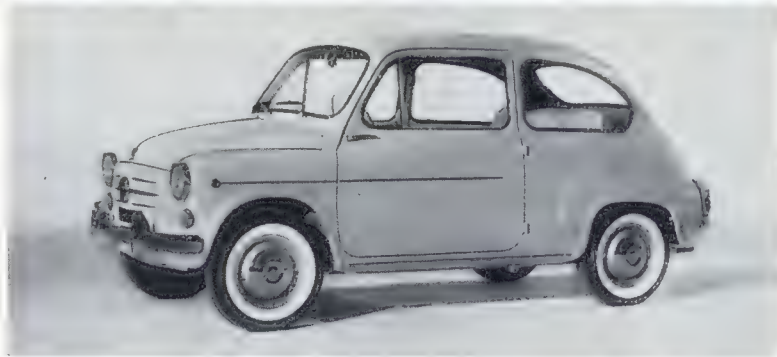
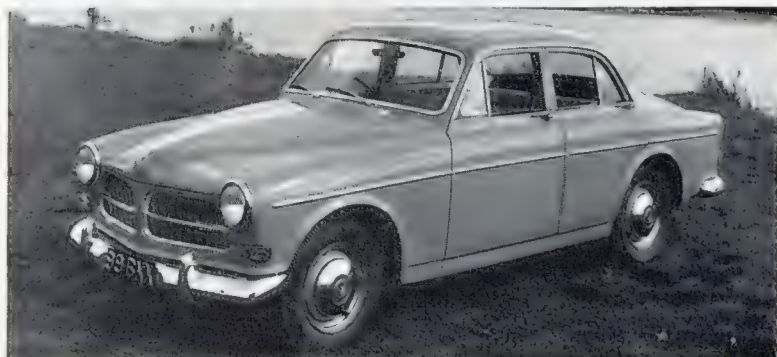
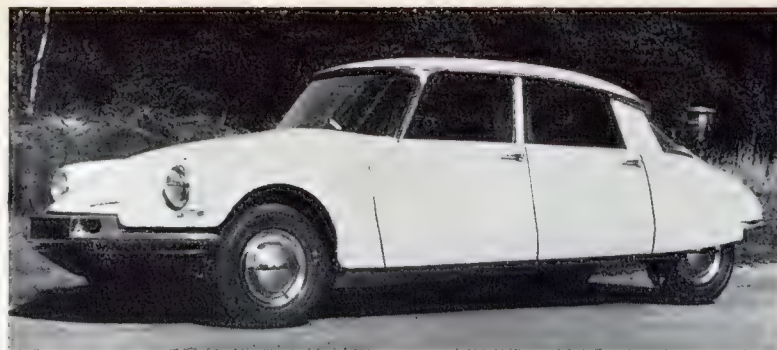
it comes to long runs or Continental touring with a reasonable load of passengers and baggage.

A status symbol on the Continent is the owning of a Mercedes-Benz. No doubt many more people in this country will regard it in the same way once the position regarding import duty is clarified. Whether or not Britain joins the Common Market there will be a reduction within a month; if we do join, then the cut will be a large one. All the Mercedes-Benz models come within the definition of large cars—even the 180 (soon to go out of production) and 190 have an imposing appearance, while the 220 and 300 are real 6-seaters. At the moment of writing, however, their list prices are in accordance, ranging from £1,806 for the 4-cylinder 180 to £4,556 for the 300SE.

A French small car with considerable appeal as a second car is the Simca 1,000, with 1-litre rear-mounted engine and features in the way of easy handling which cannot but make an appeal to all who seek a car that is "nice" to drive. This last is hard to define, but some cars have it and some do not, and the little Simca is one that possesses it in abundance. One point to watch, however, is that you must lock the doors every time you park it, because there is no separate ignition key and anyone who can enter can drive the car away by merely turning the ignition switch. The Simca 1,000 costs £699.

In their Vanden Plas Princess the British Motor Corporation has two models which seekers after large and luxurious cars will find very attractive. One is the 4-litre, which has body accommodation that is large by any standards; its smaller counterpart is the 3-litre, again a highly finished and equipped vehicle which is somewhat smaller in the body. Identical with it in size and general specification are the B.M.C.'s 6/110 Wolseley and Austin A110, the difference in price being accounted for by the variation in finish and equipment, but all with a road performance which is most impressive.

Two cars whose names commence with V are both highly worthy of consideration by those who are looking for occupants of their two-car home. The larger is the Volvo, made in Sweden with the intense care and thoroughness of that nation. The 122 model is a roomy 4/5-seater with a capacity for mile-eating that has to be tried to be appreci-



CITROËN ID provides a luxury high-speed ride and has its own special feature among European cars in automatically maintaining a constant ground clearance whatever the weight of passengers and luggage. Price £1,442, including P.T.

VOLVO 122 SALOON from Sweden is a roomy 4/5 seater, easy to drive and with good road-holding qualities. Price £1,294 including P.T.

MERCEDES-BENZ 190/190D is a Continental status symbol among large cars that is steadily gaining in popularity over here. Price: 190 SALOON £1,926 0s. 3d. including P.T. 190 DIESEL SALOON £2,082 15s. 3d. including P.T.

FIAT 600D will add to the reputation for small cars already established over here by the Turin company. This model has a four-cylinder water-cooled engine. Price £562 including P.T.

ated; a steady, good road-holding car that is a joy to drive. Its price, owing to the tariff-reducing activities of E.F.T.A., is £1,294.

The other V car, in the smaller bracket, is our old friend the Volkswagen, the beetle-shaped car that goes imperturbably on from year to year. With its 4-cylinder "flat twin" air-cooled engine in the tail, it has an impeccable (if not exciting) road performance, and at present costs £717 here.

Another favourite where European cars are concerned is the Citroën, which has long been on the British market. Of the large models, the DS and the ID have several good features, notably the hydro-pneumatic suspension which

renders them so very suitable for fast driving over rough roads. Here, perhaps, this ingenious suspension does not show up to full advantage, but these Citroëns nevertheless have a useful following with motorists in this country and will no doubt increase it when import duties come down. The DS, which has hydraulic gear-change and clutch operation, also power steering, at present costs £1,738 and the ID £1,442.

Again with a long record in Britain is the Fiat Company of Turin, which sells its 2-cylinder baby car, the 500D, in this country for no more than £469, and the 600D, with 4-cylinder water-cooled engine, for £562. As second cars either of these would be very useful

and definitely cheap to run. At the other end of the Fiat range there is the large 2300 model at £1,433 or the 1800B at £1,307. This firm makes what is perhaps the largest and most comprehensive range of models in the world.

Porsche is a name that should be better known here, since it stands for a car which has some very special attributes. It is not a large production firm, but one which enjoys a steady and intense demand by reason of it being such a well-made and entirely admirable car. Engined by a unit which is similar to, but larger than, the Volkswagen, it is capable of around 107 m.p.h. and the various models cost between £2,162 and £2,876.



Wide-eyed because that way you take in all that's best in modern car design, and wide-eyed too because that's the way Maurice Engels photographed the car interiors on this and the following pages. In one case (above) he even used a Fish Eye and that's the name of a new Nikkor lens

that gives a total 180 deg. coverage and can produce a true round in a 35-mm. frame. The unusual and dramatic views on this page—both fish-eye and wide angle—are of Jaguar's biggest success, the high performance E Type priced at £2,081 7s. 9d. including purchase tax





Lotus Elite special equipment model, home assembly, price: £1,451 (inc. tax)



Aston Martin DB4 Saloon new styling gives sleeker line, more headroom, price: £3,988 10s. 3d. (inc. tax)

Simca 1000 from France, price over here: £699 15s. (inc. tax)





Volvo P1800 Coupé from Sweden, over here the price is: £1,836 12s. 9d. (inc. tax)



Renault Floride Caravelle price £1,168 7s. 9d. (inc. tax)

Facel Vega Facel II, Chrysler-engined coupé, price: £5,570 (inc. tax)





Ford Capri price: £863 2s. 9d. (inc. tax)



Morris 1100 with "east-to-west" engine, 4-door saloon, price: £674 15s. 3d. (inc. tax) and de luxe £695 7s. 9d.

Rover 3 Litre MK 2 Saloon price: £1 822 17s. 9d. (inc. tax)



HAPPY BIRTHDAY TO ME

Lord Kilbracken

TODAY is my birthday and my second coming of age since at 42 I am twice 21. From the time one leaves school, birthdays in general go increasingly unremarked and unrecognized, except when, wishing to give a party anyway, one finds they provide a happy fortuitous pretext: "Some friends will be dropping in on Wednesday—yes, the 17th. It *happens to be* my birthday. Come; but for heaven's sake don't think of bringing a present or anything. . . ." And they turn up all the same with hand-knitted socks or half-bottles of whiskey.

But more often, it's a day like any other, though a birthday is such a golden date in childhood that fragments of power and glory adhere to it through life. ("It's my birthday! I can do whatever I like!") And it will never be possible for me to see 17 October on a calendar without thinking of the presents and kisses, the candles and the crackers of the tea party in the day nursery.

My sister was born in August, my brother in September. It was bad luck—and terribly unfair—that *my* birthday should be in October. Theirs came during the long summer holidays, when all kinds of special fun could easily be arranged, but mine always fell after we had gone back to school. Only my first eight were *real* birthdays—one at Chester Street (I suppose), four at Gower Street, three at Porchester Terrace or the Ridge. By my ninth I had been packed off to the tender mercies of Mr. Evill at Ashdown House; the age of innocence was over.

I can recall only one definite incident from my pre-Ashdown birthdays, perhaps my fifth or sixth. I informed my mother quite simply that I wanted a magic wand. You can't do better than get a magic wand for your birthday because you can use it for simply anything. I had various uses in mind, one in particular was a plan to turn my unpopular nursemaid into a toad. I secretly doubted if even my mother would be able to procure me a wand, but there seemed no harm in trying and she kissed me and said she'd try.

On waking up on the 17th, there it was at my bedside. Unmistakably a magic wand with a silver star on top. I went through a period of perhaps ten minutes

of delight before trying it out, while debating—sure of omnipotence—what my first magic acts would be. The terrible moment of disillusionment came when I tapped Ethel on the shoulder with the formula of triumph: "Abracadabra! You're a toad!" I'm sure my mother also had a Hornby train for me, held in reserve, or perhaps a Number Five Meccano Set, but nothing could make up for it. I didn't believe in magic from then on.

I had five birthdays at Ashdown—Mrs. Evill, who was always very decent, used to remember them from her birthday book, and there would be an extra slice of cake for tea. There followed five more birthdays at Eton of which I have no recollection whatever. It was exactly one week before my 19th birthday—and 37 days after the outbreak of war—that I went up to Balliol. (My son, *eheu fugaces*, was interviewed for Balliol last week. *He* was born on New Year's Day, a

memorable date for a birthday; he has had 17 of them.) On my 20th, I did my first night solo—in a Hawker Hart—from an undulating flarepath somewhere on Salisbury Plain.

Everyone remembers the day he came of age. I have a good if unusual reason for doing so. I was flying that morning at 10,000 feet over Winchester in a Chesapeake dive bomber when my observer, Bertie Ingham, reported quite calmly over the intercomm. that the aircraft had caught fire. Glancing round, I could see the smoke bluey billowing from his cockpit: it turned out afterwards that the fire had been caused by a short in the electrical system. I dived those 10,000 feet just about vertically—a manoeuvre for which the Chesapeake was well equipped—and plonked her down at Worthy Down in probably less than two minutes all told, firing red Very lights in all directions. The fire blew itself out in the process, so most of the Chesapeake was saved—I had time to put down flaps and wheels—but we welcomed *terra firma* with grateful hearts. Apart from this it was a completely ordinary day, but we had good cause for celebration in the evening.

There must, by subtraction or division, have been another 21 since then: four more in the Navy, four in postwar Oxford, the remainder in the big wide world. My father died the day before my thirtieth: I was on my way to New Zealand and no one knew how far I'd got—I had just reached Perth, Australia—and it was 48 hours before the news caught up with me. For the next decade, my ever-loving bookmaker was the only gentleman who *regularly* remembered 17 October. He had a pleasant habit of repaying some small fraction of his clients' annual losses by sending them each a birthday present—perhaps two packs of playing cards or a handsome set of poker dice. I deserve better, I think.

What I *really* want, even now, is that magic wand, but they are no easier to find in 1962 than they were in 1925—there has been very little technical progress in that particular field. Otherwise—could any succeed where my mother failed?—more mundane offerings will be gratefully received. Even hand-knitted socks—I take a size 10 shoe.

CLOTHES FOR THE GET-AWAY



Going-away clothes must be prepared to scramble for a helicopter, dash for the honeymoon express, zoom off in an Alpine or in a souped-up Mini (see cover). Elizabeth Dickson chose the get-away trousseau. John Donaldson took the pictures

Taking the plunge into marriage with an elegant ease, Young Jaeger's grey jumper suit. Long torso line for the buttoned overblouse promotes the new lean silhouette, the box-pleated skirt mounted on a taffeta slip. Young Jaeger Regent Street and Sloane Street branches, 11 gns. Black kid cloche is stitched to a band of black and white wool gingham which ties in a bow at the back. James Wedge at Liberty. All gold wedding rings in this feature by Michael Gosschalk

Right: For young perfection seekers who crave the look of Chanel. Knobbly pink wool coat, peaked cap and partnering skirt. Tobacco silk revers and cuffs with more silk carried through for the polo-necked blouse. To order from the Maggi Shepherd Collection, Woollands





Left: Curvy little sleeveless dress with deep folded front panel in the skirt, raised seaming at the waist and below the bust. Sheltering the dress, the semi-fitted jacket with fluffy pom-pom buttons. In basket weave neon pink tweed. Bellville et Cie, S.W.1. Ocelot schoolboy cap buckled at the back in black leather. James Wedge, Liberty. Gloves, Dents

Militant wool coat in guardsman red goes feminine with widely set lapels, gentle pocketing and black leather hip belt tied in a flat bow. 46 gns. Black leather hat by James Wedge. Both at 61 Park Lane. Gloves, Liberty







Left: Elephant grey wool street dress with wide neckline, slit pockets in the gently gathered skirt and dressing-gown tie. Kiki Byrne, King's Road, S.W.3. 20 gns. Emerald silk pillbox topped with an osprey pom-pom, Simone Mirman. Black leather handbag with envelope flap by Christian Dior at Liberty, £26. 15s 0d. Gold bracelet studded with diamonds and rubies, Michael Gosschalk

Discreet little redingote, cut close as a shadow to the figure. Horizontal seaming under the bust, false pocketing. By Nettie Vogues at 61 Park Lane. 15 gns. Spotted kid hat by James Wedge, and lizard handbag both at Liberty

Briskly elegant suit in smoky brown tweed peppered with black to wear for leaving the reception and to wear on almost any town and country occasion afterwards. Great distinction in the easy fitting jacket and skirt with slightly gathered waist. Philippe Venet at Debenham & Freebody. Gilt bangles, Christian Dior





Graceful version of the current lean and skinny look: scarlet flannel smock lengthened to show just a glimpse of the matching skirt. Flat buttons and neat collar for the smock, the skirt taut. Susan Small. Next month at Fifth Avenue, 15 gns. Green and grey plaid jockey cap, Reed Crawford

Country suit, dashing margin in braid for the out of town wedding. Baby blue wool suit with caramel frogging and wrap-around skirt completely reversible to brown and blue sporting check. Double purpose travel suit, about 30 gns. Worn with a caramel cashmere sweater, all from Wetherall branches throughout the country. Brown beaver hat with wide halo brim, Otto Lucas at Harrods

OUT OF TOWN STOCKISTS

- P. 174 Young Jaeger's grey jumper suit at Jaeger, Manchester and Guildford
- P. 175 Susan Small scarlet flannel smock at: Bobbies of Sudbury; Vogue, Cambridge
- P. 179 Nettie Vogues dress at: Burger Fashions Ltd., Leeds; Ben Pearson Ltd., Huddersfield



Speedway



COUNTERSPY BY ELIZABETH WILLIAMSON/PHOTOGRAPH: BARRY WARNER

Speed your way on Britain's fast new motorways with: ○ Something every motorist should have but hopes never to use—a chic fire extinguisher cased in leather for 58s. 6d. at Presents of Dover Street. ○ Something specially made to hold car keys with the registration number outlined on the oblong disc. Kutchinsky to order: £13 10s. ○ Something to pathfind in a car which will work out mileage, incorporates a compass and a magnifying glass: £1 0s. 6d. at Heals. ○ Something which incorporates a powerful sealed beam and a red signal flasher by Ray-O-Vac is called a sportsman's lantern. It works off a battery, and is invaluable equipment for night driving: £5 17s. 6d. at Aquascutum. ○ Something special to carry in the car is this brush for car seats which opens to reveal emergency equipment: tyre pressure gauge, oil can, a multi-purpose screwdriver plus a demisting cloth. 37s. 6d. at Simpson of Piccadilly; La Ville Accessories, 102 Western Rd., Brighton. ○ Something that sticks automatically on the dashboard is a swinging compass which remains constant however jerky the ride: 29s. 6d. from Thresher & Glenny. ○ Something to keep time with in the tropics or in Iceland is dustproof, automatic—you can even swim wearing it. Rolex at Kutchinsky: £147

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colours of Black, Beaver, Petrol,
Cherry and Dark Green, under-
lined and trimmed with off-White
stitched felt.

£9.19.6 post free

Millinery Ground Floor

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Short brocade evening dress and coat—wide cuffs of fox.

Colours: Tortoiseshell/Gold, Garnet/Gold, Sapphire/Gold.

37 gns.

Model Dresses—First floor

MARSHALL & SNELGROVE

OXFORD STREET, LONDON, W.1

ASCENT should announce to the whole world in a brief, nostalgic equation exactly what you are. If it doesn't, then you are dabbling in the wrong bottle. The Greats attract large audiences partly because people generally are pulled by the smart thing to wear: "Ah, Arpège," someone will be sure to mutter gratifyingly at a party. And the most desirable combination of all is a Balenciaga scent, say the devastating Le Dix worn with a Balenciaga suit, a Dior dress matched with Miss Dior, a Balmain frou-frou twinning with Jolie Madame or perhaps a blast of No. 5 backing up a little Chanel suiting.

The sad thing is that many a girl is branded for life at 16 when she is presented with either a highly respectable flower essence by a member of the family or an outrageously sophisticated flavour by someone else. She tends to go on asking for this for ever, never knowing the delights of all the bottles she passes by. The Society of French Perfumers are currently engaged in a Promotion during October to lure the Englishwoman into using scent with a surer, more expansive touch. Their good idea is to have group testers in the stores so you can get a good general idea of the scents available without getting tied up with the salesgirl from one house.

Everyone knows Chanel's No. 5 which was immortalized as the scented stand-in for a nightdress. Everyone doesn't know Chanel's Gardenia with its sweet, husky voice.

Everyone knows Balmain's pretty Jolie Madame, everyone doesn't know the leafy green caught in a bottle of Vent Vert.

Everyone knows the undoubted power of weaving the midnight spell of Le Galion's Sortilège. Everyone doesn't know the rosy Snob which is made from some of the rarest roses.

Everyone knows the power of Guerlain's teasing Mitsouko or No. 90. Everyone doesn't know the equally captivating L'Heure Bleu. Everyone knows the charming Magie by Lancôme. Everyone doesn't know the crushed flower fragrance of Envol or the tweedy Fleches d'Or. Everyone knows the black lace expensive scent of Arpège. Everyone doesn't know the newest scent from Lanvin: the warm, inviting Crescendo which is predominantly magnolia.

Everyone knows Jean Patou's Joy (a bunch of pretty flower scents). Everyone doesn't know the exciting Amour Amour.

Everyone doesn't know, but should, the fabulous Crêpe de Chine by Millot with its hint of chypre. And the flashing Coup de Feu by Marquay with its decidedly peachy tone



BY ELIZABETH WILLIAMSON / PHOTOGRAPH BY KEN ROSS-MACKENZIE

SCENT ABOUT GOOD LOOKS

VERDICTS

PLAYS

PAT WALLACE

DOCTORS OF PHILOSOPHY NEW ARTS THEATRE
(LAURENCE HARDY, URSULA HOWELLS, GWEN
CHERRELL, HAZEL HUGHES)

Hooded terrors

IF THE OBJECT OF MISS SPARK'S PLAY WAS TO demonstrate that intellectual women can turn men into proper Charlies, then surely she has made her point a little obvious by calling all the male characters Charlie. The play—as convenient a term as any for this series of scenes—has no close relationship to any dramatic conventions except that it is arbitrarily divided into three sections which could, I suppose, be called acts. Miss Spark must have noticed that this was what playwrights often do and has made her divisions accordingly. This method, however, does not automatically produce good curtain lines and the final curtain, for instance, could have come down at any one of six points in the last half-hour of the performance. When it did fall, Miss Ursula Howells was left, as she had been on several occasions, not alone on the stage but in complete command of it.

With her natural elegance and that blessed authority which is one of the stage's most satisfying gifts to an audience, Miss Howells plays one of the three fiercely intellectual women who dominate the story. She is a Ph.D. actively concerned in academic life and at present staying with her cousin, another Ph.D., who has given up the laurels and bays of scholarship to marry the country's leading economist and raise a daughter, also well on her way to Ph.D. eminence. All three of these women are deeply, consistently and very articulately discontented. The daughter, a tiresome, restless girl, crisply played by Miss Kathleen Breck, is engaged to a young nuclear scientist and regretting it. Leonora, the visiting philosopher (Miss Howells), is in full career cry and has almost completed her book on some recondite subject but is disturbed by her lack of fulfilment as a woman and asks her cousin's husband, the senior Charlie, as it were, to give her a child. This demand, unhappily tape-recorded, is to prove a recurring chorus throughout the play, echoing glumly round the rather cosy sitting-room which is the principal scene.

The highly publicised piece of private history is discussed at length by each member of the family and anyone who happens to drop in. Charlie's wife Catherine, played with suitably nervous intensity by Miss Gwen Cherrell, not unnaturally takes a dim view of the proposal but is ready to talk about it—at length. Charlie himself, Mr. Laurence Hardy, is pettish rather than



ALEX LOW

Diana Rigg and Ian Hewitson in *The Comedy of Errors* at Stratford-on-Avon. Last produced there in 1938, the present run is limited to 21 performances, until the delayed *King Lear* opens on 6 November. Director is Clifford Williams, and Peter Wishart wrote the music

appalled by the situation. The daughter, *enceinte* and queasy, gives didactic advice, though it is difficult to see with what authority, and continues to grumble about her young man, her condition and *The Bomb* while Mrs. S., the household treasure (a most courageous performance by Miss Hazel Hughes), is required to move on and off the stage, dispensing more sterling advice and bad coffee. Certainly, some of her lines are amusing and she punches them

over with assurance but the character—that of a highly articulate char who, after years of working for a family of eggheads, has caught some of their pedantic phrasing—simply isn't credible.

Another cousin, Annie, has evidently been intended as a breath of good fresh vulgarity in an otherwise rarefied household but succeeds only in being far more fantastic than any of them. Miss Fenella Fielding, in some outstandingly outlandish

clothes, does whatever native vitality can do in the part, and Mr. Hardy as the humourless, penny-pinching husband seemed similarly ill at ease, much as the author seems to have been with him and with the roles of the two other men in the play. Miss Spark is demonstrably at her best in writing dialogue for women. Some of it—and here is where *Doctors of Philosophy* really comes to life—is swift, unaffected, revealing and often very funny indeed, particularly when Leonora and her cousin, Catherine, have uninhibited woman-to-woman exchanges.

To mention one extraneous and one more or less integral character, Charlie the lorry driver (Mr. Tom Bowman) has problems of his own and Charlie boy (Mr. Tim



Ursula Howells as the frustrated don in *Doctors of Philosophy*

Preece) as the affianced one, takes things easily, making love to his girl's mother and generally proving that it takes all sorts to make a nuclear stockpile. Occasionally, as the evening progressed, an actress would push a piece of scenery aside. This, I think, was to show a new approach to the nature of reality or it could have been that they were looking for a quick if unconventional exit. A great deal of the dialogue is very good indeed: civilized, unaffected, profound. It is essentially the lack of construction which keeps the play at one or two removes from the believable. But Miss Spark should not be discouraged. Henry James wasn't much good at plays, either.

FILMS

ELSPETH GRANT

PORGY & BESS DIRECTOR OTTO PREMINGER (SYDNEY POITIER, DOROTHY DANDRIDGE, SAMMY DAVIS, JR., PEARL BAILEY) **DR. NO** DIRECTOR TERENCE YOUNG (SEAN CONNERY, URSULA ANDRESS, JOSEPH WISEMAN, JACK LORD) **THE QUARE FELLOW** DIRECTOR ARTHUR DREIFUSS (PATRICK MCGOOHAN, SYLVIA SYMS) **CRIME & PUNISHMENT U.S.A. (1962)** DIRECTOR DENIS SANDERS (FRANK SILVERA, MARY MURPHY, GEORGE HAMILTON)

Sorta lackin' somep'n

MR. SAMUEL GOLDWYN'S PRODUCTION OF *Porgy & Bess* cost two and a-half million pounds and I wish I found the film as impressive as the figure. Musically it cannot, I think, be faulted—the late Mr. George Gershwin's score has been treated with great respect, an orchestra of 70 lends it richness and all the vocal numbers are splendidly sung—but filmwise it is disappointing: the opera has not been adapted to the cinema—it has simply been photographed (in colour) and it looks stagey and curiously old-fashioned.

There is something dated, too, and infuriatingly patronizing about its attitude to the Negro—something that seems to say "Look at these darkies, aren't they quaint? So sorta simple and childlike, so sorta different from you and me." The story—of life and death, love and betrayal in Catfish Row—has always been melodramatic but one would have thought a director of Mr. Otto Preminger's stature could have breathed a little realism into it.

Miss Dorothy Dandridge, in a simple little outfit which I'm told was run up for £500 (so that's how the money went), is very fetching as Bess, the street-walker who finds unexpected and brief happiness with the cripple Porgy—handsome Mr. Sidney Poitier. Mr. Sammy Davis, Jr. is over-grotesque as Sportin' Life, the dope pedlar who lures Bess away to New York—but he belts out "It ain't necessarily so" with such verve that one can perhaps forgive his weird appearance.

Miss Pearl Bailey has too little to do in the role of the cookshop woman but is a tower of strength in the choruses. Though the singing voice with which Mr. Poitier has been provided does not suit his personality, "Bess, you is my woman now" remains one of the most moving love duets.

Mr. Ian Fleming's *Dr. No* is billed as "The First James Bond Film!"—and I don't mind how many more the producers, Messrs. Harry Saltzman and Albert R. Broccoli, have up their sleeves, providing they are as much fun as this one, which Mr. Terence Young has directed with skill.

Mr. Sean Connery is impeccably tailored as James Bond, the Secret Service operative 007 (the two Os indicate that he is licensed to kill): he's not quite suave, tight-lipped or English enough for my taste—but he's such a dab hand at unarmed combat and swift seduction, he will more than do. Every male will instantly identify himself with this devastating he-man, and no doubt many a swooning female will wish she had half the luck of the Misses Eunice Gayson, Lois Maxwell, Zena Marshall and the ravishing Ursula Andress—Mr. Bond's quota of conquests in this instalment of his saga.

Mr. Bond arrives in Jamaica to investigate the suspected murder of another British secret agent and finds himself up against an Oriental scientist, Dr. No (Mr. Joseph Wiseman)—a megalomaniac with no hands who dreams of world domination (that old thing). The doctor lives under an island in the Caribbean in a vast subterranean palace which (delicious joke)

Martial mermaid Ursula Andress is James Bond's ally on the island of mystery in Dr. No



numbers the stolen Goya portrait of the Iron Duke among its art treasures, and houses a wonderfully equipped nuclear laboratory from which he is able to affect the flight of rockets launched at Cape Canaveral. (So now we know why so many of them flopped.)

What with poisonous spiders, sneaky assassins, cyanide in the cigarettes, automobile accidents (rigged), a fire-throwing tank, and exposure to radio-activity, Mr. Bond has so many perils to brave—it's no wonder he feels it necessary to fortify himself with a stiff vodka martini at frequent intervals: by the end of this killing picture, you'll probably want one yourself—if you can stop giggling long enough to drink it.

Mr. Brendan Behan's abolitionist play, *The Quare Fellow*, which showed the effect of a hanging on the inmates of a prison, has been greatly expanded for the screen. The action, once confined within the prison walls, now extends to the nearby streets, pubs and a lodging-house—and a love affair between the condemned man's wife (Miss Sylvia Syms) and an impressionable young warder (Mr. Patrick McGeehan) has been introduced.

This tends, I think, to dissipate the tension there was in the play—but it gives Miss Syms a chance to show what a fine actress she can be: I had never suspected her of having such power and authority. There are any number of excellent performances—from, for instance, Mr. Walter Macken as Regan the humane warder, and Mr. Harry Brogan as the wildest of old lags—and Mr. Arthur Dreifuss, the director, himself a staunch abolitionist, has provided a dramatic and terrible scene of the actual hanging which made my blood run cold.

Crime & Punishment U.S.A. (1962) was, in fact, made about four years ago, before Mr. George Hamilton appeared in all those glossy M-G-M films—and it seems to me he was a better actor then than he is now. In this watered-down, modernized and Americanized version of the Dostoevski novel, he gives an admirable performance as the student who murders a woman pawnbroker for her money because he is obsessed with the belief that he is a financial burden to his mother and sister.

Mr. Frank Silvera is far too glib and smarmy as the police lieutenant who gradually wears Mr. Hamilton down—and the scenes in which he plays cat and mouse with the boy have lost their old impact. The supporting cast were all unknown to me—and most of them deserve to be unknown to anybody.

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BOOKS SIRIOL HUGH-JONES

JOAN SUTHERLAND BY RUSSELL BRADDON (COLLINS, 21s.) **OUTBACK** BY CYNTHIA NOLAN (METHUEN, 36s.) **WHAT THE BUTLER SAW** BY E. S. TURNER (MICHAEL JOSEPH, 25s.) **THE STORIES OF COLETTE** (MERCURY, 13s. 6d.) **HILAIRE BELLOC** (MERCURY, 12s.) **ROUNDABOUT** ED. KATHARINE WHITEHORN (METHUEN, 21s.)

The story of a voice

JOAN SUTHERLAND USED TO BE A VERY LARGE girl with a square face, bad teeth, appallingly blocked sinuses and a fierce Australian accent. Russell Braddon's *Joan Sutherland* tells the alarming story of how, with the ceaseless support, teaching and coercion of her pianist husband Richard Bonyngé, she developed into one of the great singers of our time. I have always nursed an outsize passion for books about opera stars, how they grow and cherish those monstrous, beautiful, artificial voices, unnatural as a second head or third arm, how they squabble with each other and how they are vowed eternally to do down all proud vainglorious conductors. Sutherland is unlike most other singers in that she apparently sails serenely on without malice and bitchiness and without conductor-battles except when keenly provoked.

The frightening thing about the book is that it is a simple, factual record of the horrifying unrelenting strain to which any great singer is subjected in an age of perfectionist recording sessions and long, tiring flights by jet. Sutherland has learnt to stop walking like a camel (she was always acutely conscious of her height), and has triumphed over teeth, blocked head

cavities (Mr. Braddon describes the final operation in unnerving engineering detail) and now trouble with her spine. She has also worked without stopping until she cried from sheer tiredness. Mr. Bonyngé, a man for hard work if ever there was one, will not, Mr. Braddon assures us, allow his wife to sing in the bath if she is singing carelessly. Sutherland specialities are the dotty heroines of the height of *bel canto*, and though you might think it would take a worried lady to sing a worried song she seems to have stayed surprisingly free from all star-anxiety and neuroses. Only from time to time there creeps in that little classic doubt about just what is really worth so much sacrifice of privacy and personal choice (any possible suggestion of pregnancy, for instance, can send opera-house managements into hysterics) but the singer herself, her husband and her biographer seem confident enough that the success justifies everything.

Another, very different, Australian—Cynthia Nolan, describes, in *Outback*, how she made a journey with her husband Sidney Nolan the painter and her six-year-old daughter into the Australian wilderness. It is a modest, vivid and direct book, full of sharply defined pictures—Sidney committing a landscape to memory, the child making friends with the Aborigines. Sidney rubbing caked Australian earth between his fingers and talking about the human plundering of the soil. The book is illustrated with Sidney Nolan's own marvellous, haunting drawings and photographs—more and more I lean towards the belief that all the great photographers are painters who take the best pictures simply by virtue of the intensity of their stare—and Mrs. Nolan impresses with a vivid directness of style: "behind my eyes there would always be a land flat as a strap

and flooded by the light of dreaming."

Briefly... E. S. Turner's *What the Butler Saw* is a fascinating and fairly hair-raising book on a subject which fills us all with a combination of nasty guilt and worse envy—the servant who lived in. "Never change your place," read a slogan "suitable for hanging in a cook's quarters" in the *Servants' Magazine* in 1867, "unless the Lord clearly shows you it will be for your soul's good." Things have changed since then, and not necessarily for the employer's good either, though who knows but that the souls of cooks may have improved out of all recognition. Mr. Turner does this sort of study superbly well and entertainingly, and this is his best form. ... Two agreeable paperbacks: *The Stories of Colette*, translated by Antonia White. After several years ill-advised overeating, I now find Colette admirable in small brisk doses and the short stories have the advantage of not leaving one feeling slightly queasy... and *Hilaire Belloc* is an anthology of Belloc's verse and prose, much of it very patchy but still very well worth collecting. ...

I am a keen fan of Katherine Whitehorn's intelligent, funny and informed column in the *Spectator*, and these pieces now appear collected under the title of *Roundabout*. The jacket points out that—as any well-trained reader will expect from an up-to-date woman journalist—the subject matter ranges from fashion to the abortion laws, and "the slant," it says a bit breathlessly, "is liberal, feminine, bloody-minded and unsentimental." Miss Whitehorn's husband clinches the whole thing in a remarkable introduction in which he tells us that she is a great journalist of integrity and is great fun to be married to. That's the sort of little personal detail that makes all the difference to one's reactions to a book.



"Ban the Bases," cries orator Frederick Leister, supported by Renée Asherson, Douglas Wilmer and Barbara Murray at a full-scale Trafalgar Square meeting. It was convened by Associated-Rediffusion for their two-part adaptation of Constantine Fitzgibbon's novel *When The Kissing Had To Stop*, story of the invasion of a Britain weakened by Communist techniques. The second part will be transmitted on Friday

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GALLERIES ROBERT WRAIGHT

JOSEF HERMAN ROLAND, BROWSE & DELBANCO
SIR WILLIAM RUSSELL FLINT, R.A. ROYAL
ACADEMY (DIPLOMA GALLERY)

Figurative problem

IF YOU WERE TO ASK ME, I WOULD FIND IT HARD to name two artists as different from each other as these two whose shows open this week in London. Both employ traditional techniques with great skill and both are figurative artists but there any resemblance ends. The gap that separates their work is greater than that which separates either of them from abstract art. The works by which they are best known—Herman's monolithic miners and Russell Flint's romantic nudes in exotic settings—belong to worlds as remote from each other as only the concept of an expanding universe can make possible.

The idea of comparing them here is absurd and the fact ought to have been obvious to me from the start. Now, after sitting at my typewriter for hours trying to resolve the paradox that the men who inspired Herman would probably prefer a nice Russell Flint to anything of his, I am obliged to admit defeat and (while making a mental note to investigate at some future date the state of art education among Welsh miners) get on with the job of telling you something about the two artists and their exhibitions—separately.

During the past two years (the period covered by his show) Josef Herman has added several new subjects to his repertoire—French oyster-fishermen, Irish peasants and Covent Garden ballet dancers—and has been back to Wales and to the vineyards of Bordeaux. But if you expect to see a great variety of visual experience in his exhibition you will be disappointed. Like all

mature artists Herman imposes his vision upon nature, his paintings are each the sum of all his experiences. Physical translation from a grey sky to a sunny one, from a coalmine to a vineyard, does not change his view of life.

The proper study of Herman is mankind, working mankind, and in its essence working mankind does not change much from country to country. If, therefore, you mistake an Irish peasant for a French one in his work, Herman is more likely to be pleased than offended. Indeed, he is unlikely to be perturbed if you take one of his peasants for a fisherman, a miner or even a ballet dancer at rehearsal.

There is nothing political about this idea of the unity of all those who labour. Herman is not interested in Art as social protest. There is sentiment but no sentimentality in his approach to the people he paints. Even of the Welsh miners, with whom he lived below and above surface for years, he says, "I am not interested in the job they do, but they have this majestic human presence that I would like to see overall."

Having succeeded in expressing this "majestic human presence" in scores of paintings and drawings of miners who look as if they have been hewn out of coal, he returns again and again to them for the key to the new problems that he encounters when he tackles new subjects. Through them he came to believe in an ideal of the epic form and it is the search for this that gives his work its remarkable sense of unity.

That this sense of unity extends even to his ballet dancers is no less surprising to him than to us. He has told how he went to a rehearsal at Covent Garden to do some rapid sketching "just for fun" but found that he was once again on his home ground, "the world of human labour." The dancers in working clothes on the stark stage had "the seriousness of peasants." But with them they brought a new problem, the



A characteristic portrait by Herman of one of the miners with whom he used to work

problem of rapid movement. The first drawings, done, he says, with Degas looking over his shoulder, were all destroyed. Those in the exhibition "owe nothing to anybody." They and the one painting of the ballet shown with them, though only a fragment of his work in this genre, show how the unique vision of an artist reveals new aspects of familiar things.

The complete antithesis of Herman's view of dancers as workers is to be found in many of Sir William Russell Flint's technically brilliant watercolours, where models dressed as working women strike choreographic poses as they gossip or do the family wash in some picturesque but authentic architectural setting. Sir William's romanticism developed while Victoria was still on the throne and, as can be seen in this exhibition of more than 300 works covering 64 years, has remained miraculously unimpaired. It has given pleasure to millions. Only a small minority of artists can claim a better *raison d'être* than that.

RECORDS GERALD LASCHELLS

JAMAICA JUMP BY BRUCE TURNER TWO SHADES OF BLUE BY RUSHING/DUPREE BOYD'S BLUES BY EDDIE BOYD THE INTIMATE NINA SIMONE; IN LONDON BY CARMEN McRAE IN CONCERT BY DUKE ELLINGTON HORNFUL OF SOUL BY BENNIE GREEN PORGY & BESS

Jumping to the blues

ONE OF THE MOST UNUSUAL JAZZ PIECES I HAVE heard lately is *Jamaica Jump* (CRD1000), which is a single by Bruce Turner's Jump Band. He effectively captures both calypso and jazz flavours in this simple work, and produces some equally listenable music in the perennial *Big Noise from Winetka* on the reverse. There is a close relationship between the sounds of Bruce's band and the group which accompanies Jimmy Rushing on *Two Shades of Blue* (CJS800). This is a 1951 session, when Rushing had just left the Basie band and was at the peak of his form. There is an interesting reverse, a blues session by Champion Jack Dupree, who accompanies himself at the piano. His roots belong to an era before Jimmy's, and produce less sophisticated

listening material, but the overall result is an exciting contrast in blues styling.

A strange approach is adopted in *Boyd's Blues* (EP247), a recent session from Chicago which was released by Esquire. I detect the meeting of two worlds in this pop-influenced jazz, which also embraces the strongest blues traits. Only a short step leads to the ballad approach, as typified by Nina Simone's work (GEP8864), which leaves me in doubt that anything but the specialized compositions of people like Gershwin can be effectively adapted to this style. If one is to get involved in this borderline material, far better to go the whole hog as in *Carmen McRae in London* (EMB3346), a scintillating work in which Miss McRae samples the subtleties of Billie Holiday, the impertinences of Sarah Vaughan, and adds that little touch of personal innuendo to make the album memorable.

I seldom write about club records, as they are not available off the shelf. However, World Record Club has issued an album *Ellington in Concert* (T160), which is of such excellence and interest that I have broken my self-imposed rule. 1948 was the year when the American musicians' union banned all recording sessions, so there is a sizeable gap in most artists' repertoires around this time. Apart from the presence

of Ben Webster as a guest artist, the whole band has much to say, and there is no doubt that it was on top form. One notable selection in this album is Ray Nance's version of Dvorák's *Humoresque*, a violin solo of great originality and wit.

I was tempted to put aside Bennie Green's *Hornful of Soul* (PMC1180) as being just another LP of trombone solos, but had I done so I would have been doing him a great injustice. Green is one of the outstanding technicians today, and his nimble slide-work keeps me spellbound, both by its melodic concept and by its gloriously full tone. Skip Hall on organ provides some solid support, and the rhythmic tenor by Jimmy Forrest on some of the tracks enhances the session.

The delayed première of the film version of *Porgy & Bess* leaves most record companies empty-handed, having released all available material in 1960, when copyright problems delayed the film showing. A special recorded hotch-potch has been devised by Ember (CEL900), where the vocal material is handled by Mel Tormé and others, while excerpts from albums by Ellington and other jazz personalities augment the score. Arranger Russ Garcia may be proud of the overall results, but George Gershwin must surely have come close to doing the twist in his grave.

mémoire chérie



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GOING PLACES IN PICTURES



Glamorous landlady (Kim Novak) brings her enchanted lodger (Jack Lemmon) into mothlike orbit in *The Notorious Landlady* which opens at the Odeon, Marble Arch, tonight. Below: Fred Astaire, who also stars, had to fall into a hole in the ground in one of his sequences. He quickly made it an off-duty refuge as well



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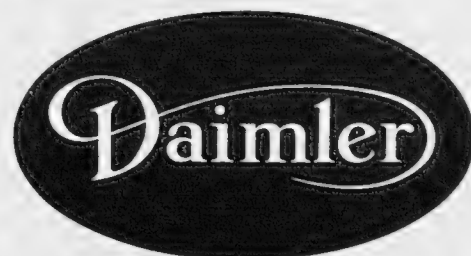
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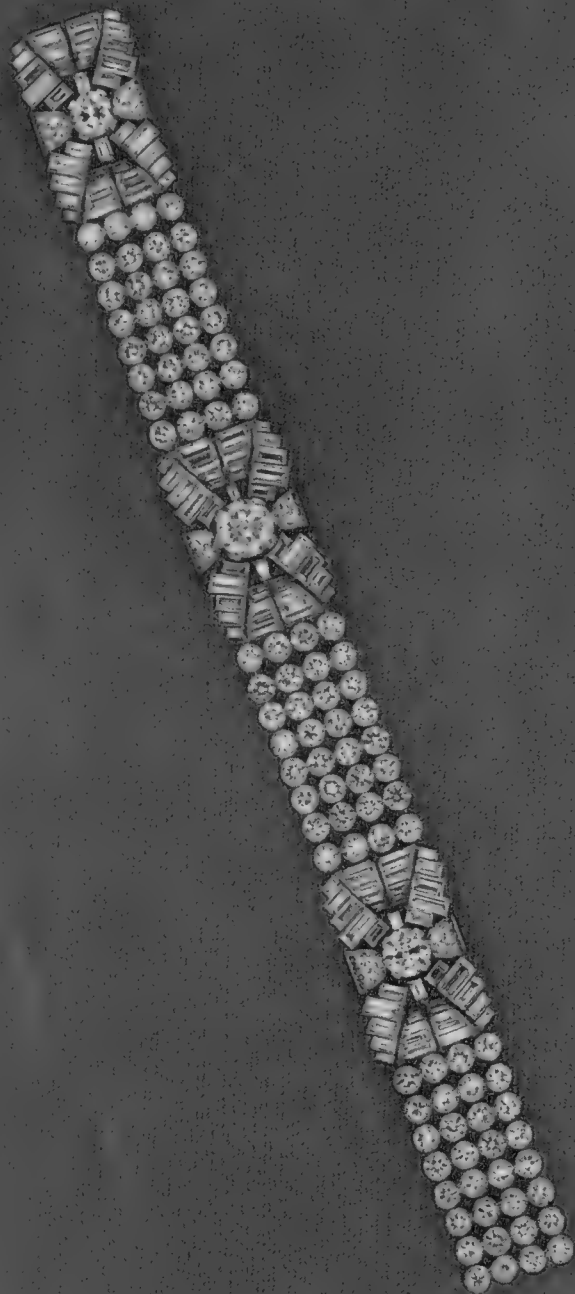
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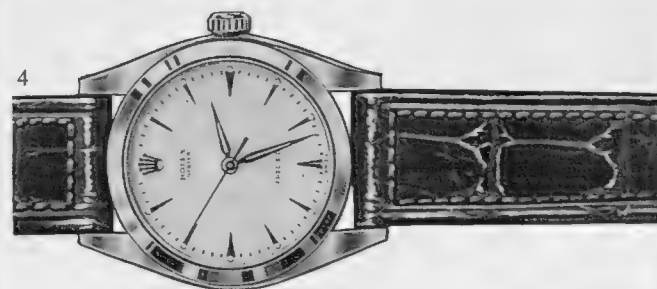
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ROSES & ROSE GROWING

G. S. Fletcher

For bunching the beautiful

I SHALL, ON OCCASIONS, DEVOTE THIS ARTICLE entirely to one or perhaps two roses in order to give more elbow-room to a detailed treatment of selected varieties deserving a special place. This week I take the two splendid red roses *Hugh Dickson* and *George Dickson*. Both are now advancing in years; *Hugh Dickson* was introduced in 1904 and *George Dickson* in 1912, but the fact that they continue in the lists in spite of the pressure of more recent introductions is ample proof of their quality. Indeed I find it hard to imagine a rose garden (or any garden for that matter) without them. *George Dickson* is more nearly a hybrid tea, but its habit of growth classifies it as a hybrid perpetual, along with *Hugh Dickson*—two of this great Victorian race of richly-coloured, well-formed roses which also bloom in autumn, the result of various crossings between Damasks, Chinas and Bourbons.

Several H.P.s fortunately still remain and, though taller growing than the H.T.s, they are, I believe, unrivalled. Some are

suitable for pegging down; a particularly effective method on a sloping bank. The two *Dicksons* are in fact really "perpetual" and produce a succession of roses until very late in the season. Their free-flowering qualities can be judged from a note I made in 1956: in that year, on a bush of *Hugh Dickson* of only two seasons' growth, I had 22 blooms on 1 July. *Hugh Dickson* is a bright crimson. Its petals have a distinct glossy or waxy appearance, and the rose was raised by Hugh Dickson from *Lord Bacon* x *Grüss an Teplitz*.

George Dickson is equally vigorous, with strong leathery foliage. Its blooms are exceptionally fragrant and of perfect form, being of the darkest red with velvety red-black shadows. Both these roses are excellent as cut flowers, a fact no doubt well known to Edwardian stage-door Johnnies: I have always thought the two *Dickson* roses exactly right for presenting in huge bunches to Gaiety girls or for throwing from a box after a performance of *Our Miss Gibbs*.



George Dickson

DINING IN

Helen Burke

Making pot-luck

"WHAT DO YOU THINK OF POT-ROASTING?" a reader of *The Tatler* asked me recently. I could have answered that it is a form of cooking which produces the tastiest dishes, and that it is hardly ever mentioned on this side of the Atlantic. In Canada and the United States, however, it is a favourite way of turning the less expensive cuts of meat into delicious main courses, complete with vegetables or not, just as one wishes. But always, so far as I can recall, there are carrots and onions in the bottom of the pot.

Pot-roasting is akin to braising which my little culinary dictionary defines as "a mode of cooking which is a combination of roasting and stewing," which may seem a strange one. One thing this pin-points is that, once the meat has been browned, the lid of the pot is kept on so that the meat and vegetables are cooked in their own steam. In some directions, a line is popped in to the effect that "a little water can be added if necessary," or that "not more than an inch of water should be added to the pot." One thing is certain: Pot roasting is not for anyone who likes meat to be underdone.

Let me give you the method used by one of the best home cooks I have ever known. She would buy a piece of silverside, top side, brisket, flank (if it was not too fat) or rolled lean rib. She preferred a piece of beef with its own fat because, as she said, the meat itself had more flavour and was not too close. Top side, for this reason, was not one of her favourite cuts. The secret was to get a piece weighing 3½ to 4 pounds or even more, but never less than 3½ pounds.

Start with some beef dripping in the pot or trim the fat from the meat and melt it, removing the residue when sufficient liquid fat has been obtained. The pot should be one into which the meat fits fairly closely, but deep enough to contain the vegetables to be served with it. Have the meat tied

into shape. Place it in the pot and fry it on all sides, taking care not to burn the fat.

Remove the meat. Add a sliced onion and carrot to the fat, sprinkle them with salt and pepper, put the meat on top and season it. Put on the lid, lower the heat and let the vegetables gently sizzle until they give out that unmistakable aroma of nicely browned onions and carrots that have taken on a slightly less warm tone. Add very little water (I also add some white or rosé wine), cover tightly and leave the meat to cook itself for 2 hours.

Add several whole small carrots or sliced larger ones and a fair-sized whole onion for each person. Cover again, cook for 15 to 20 minutes then add several not-too-large whole potatoes and leave to cook, covered, until the potatoes are ready. This could be 3½ hours in all.

Carefully lift the vegetables and meat on to a heated platter and keep them warm in a low-heated oven while making the gravy. Pour off the fat. Add a little hot water to the pot, stir it around, bring it to the boil, then strain the sauce into a heated gravy boat.

This dish will serve one hot meal and one cold one for 4 to 5 people. After the hot meal, place the remaining meat in a bowl in which it barely fits and cover it with some of the clear gravy so that the juices will soak into it and, next day, it will be pleasantly moist.

Additions can be a quartered Savoy cabbage. In this case, cook the potatoes separately because, for the perfectionist, the flavour of the cabbage would spoil them. People who must put garlic and a *bouquet garni* into every meat dish can do so. They may even add one or two chopped skinned and deseeded tomatoes in the first place. But why? There are so many other

dishes in which these can be used that it is pleasant to do without them now and again, especially if you have prime beef.

A friend who makes the best SAUERBRATEN, which she calls Pot Roast, gave me her recipe for it. She uses middle brisket, buying a fairly lean 6-lb. piece, and makes it for her buffet parties. Place the meat in a large enough basin, pour over it a half bottle of red wine and, if you like, 2 to 3 tablespoons of wine vinegar. Incidentally, my friend does not believe in tying the meat but claims that it is better when left flat. Leave for 24 hours, turning it twice in that time. Drain and dry the meat. Fry it in some of the fat taken from it until a warm brown all over. Pour the liquid over the meat and add salt and pepper to taste.

Tie in a muslin bag a bay leaf, a sprig of thyme, 3 to 4 cloves, a bruised piece of root ginger, a piece of mace and nutmeg, too, and a clove of garlic, if liked. Add these to the pot, cover tightly and very gently cook for 3½ to 4 hours, turning the meat twice in that time. Halfway through the cooking, drain off the fat because even lean brisket has quite a lot of it. Add a little hot water as the liquid evaporates.

The marinade can be varied by the addition of a sliced carrot and onion.

If the meat is to be eaten hot, the gravy will require a little thickening. Remove the muslin bag. Spoon off the fat from the stock. Heat a tablespoon of it. Add and work in a tablespoon of flour, then add a little of the stock and stir this into the remaining stock. Simmer to cook the flour. To this sauce, my friend adds a small carton of sour cream but never, as in some recipes, crushed ginger nuts because they would thicken and enrich the sauce too much.

If to be served cold, there is no need for the flour and cream.

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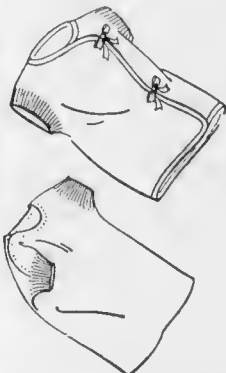
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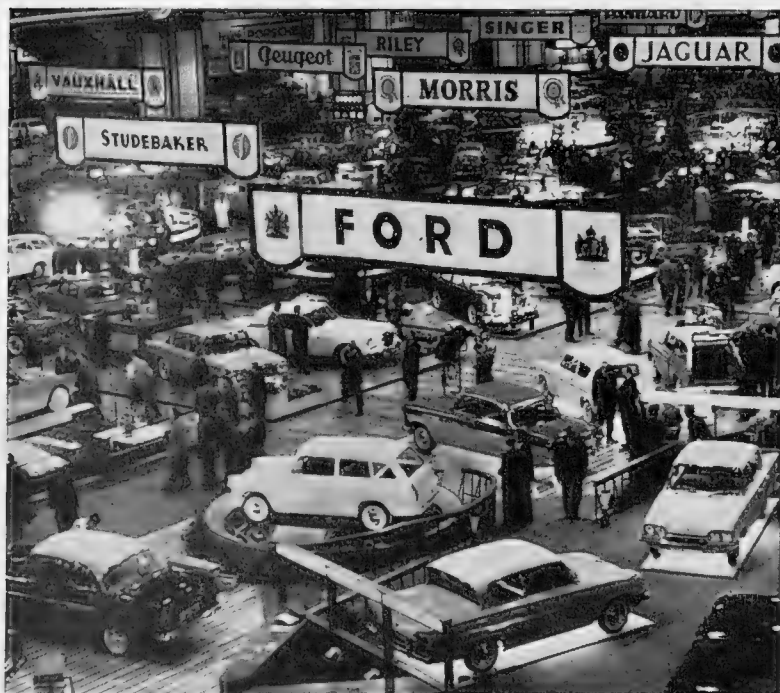
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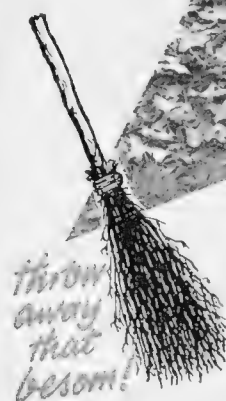
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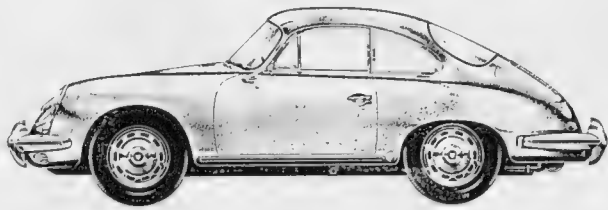
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A full-page advertisement for the Morris Mini Cooper. The image is split vertically. On the left, a woman in a brown and white tartan dress stands next to a red Morris Mini Cooper, looking up at a man on a boat. On the right, the text of the advertisement is displayed. The background shows a harbor scene with a boat and a car.

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Photograph by Percy Hennell

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Accessories from Marshall & Snelgrove, Oxford Street, London W 1. Photographs: Alan Boyd

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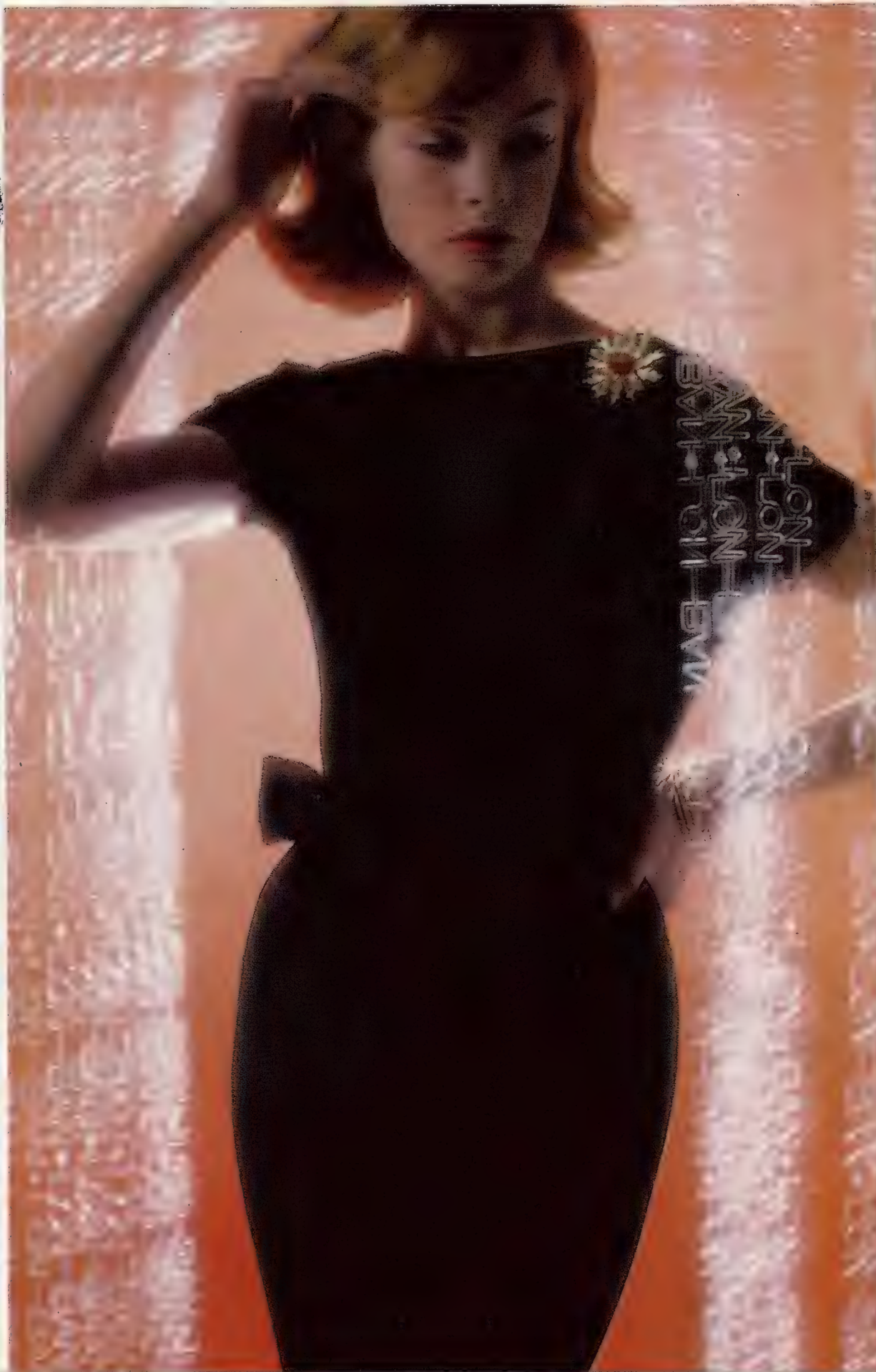
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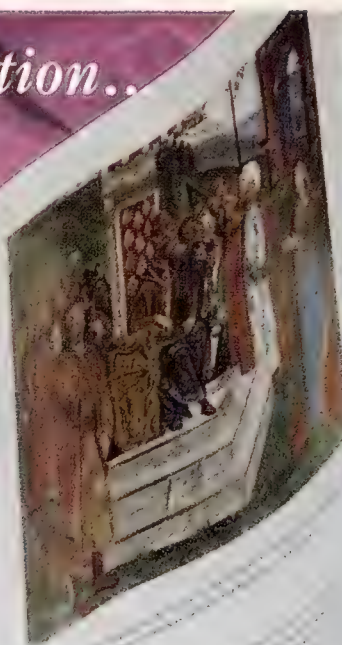
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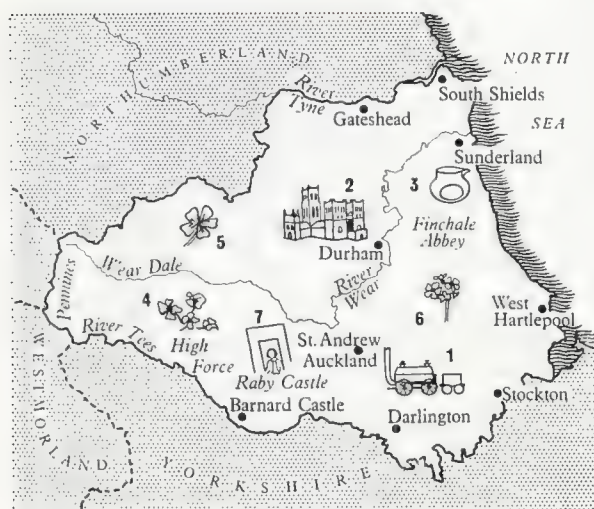
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Painted by Kenneth Rowntree

Shell guide to DURHAM



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Treasures include the Roman tombstone to a Moorish freedman, carved enjoying his supper, in the museum at South Shields (the Roman fort of Arbeia); the Anglo-Saxon cross at St Andrew Auckland; the embroidered maniple of St Cuthbert, in the cathedral museum at Durham, and the pictures (among them canvases by Goya) in England's most improbable art gallery, the Bowes Museum at Barnard Castle, housed in a huge imitation château above the Tees and the limestone moors.

Certain things about this strong county also sparkle in defiance of its dark reputation – for instance, the splendid speckled pink lustre ware (3) made in the potteries at Sunderland in the 19th century; and some of the county's wildflowers, Spring Gentian (4) (growing near High Force), Mountain Pansy (5), and the Bird's Eye Primrose (6) of the limestone – the last a favourite of Co. Durham's most sparkling poet, Christopher Smart (7) (1722-1771), writer of the *Song to David*, who spent much of his boyhood at Durham and round Raby Castle.

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